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CHRYSANTHEMUMS

BY ELEONORE ESCALAIR

Courtesy of the Metropolitan Museum of Art

FLOWERS AND GARDENS

BY F. NEWLIN PRICE

“LIKE THE perfect beauty of a flower;” he was speaking of the canvas of Veronese, and we looked more closely until we apprehended the delight he found in the masterpiece. There came to the value of art, the real value, that song on a harp that breathes hope to weary folk and love to lonely ones. So each great painting seems akin to orchids or daisies or the lowly geranium. Miracles of beauty these flowers of the fields, miracles and a taunt and

challenge to the artist, whose sensitive spirit responds to beauty, and whose works will translate that fineness just as Emerson’s biography of the mallow rose *Rhodora* translates its gorgeous monument that rises resplendent from the dank grey moor.

When we consider the paintings of flowers and gardens, let us not go far into the ages. The lotus flower and its design Egyptian, the chrysanthemum of Japan, acanthus leaves of the Greeks, the fleur de lys of

France, and the red and white roses of England spell chivalry and artistry. Of all painters, perhaps those of Holland and its

found magnificence in their flower painting, they who essayed to paint the spirit of a flower, the halo of a bouquet, perhaps its



A VASE OF FLOWERS

MARGARETA HAVERMAN

Courtesy of the Metropolitan Museum of Art

tulip fields first gave record of inspiration. In the sixteenth century Seghers, van Huysum, Verbruggen, then came the Italians of the seventeenth century, and the Frenchmen of Louis Seize and Quatorz, with Monoyeu, Oudry, Villon, the lady of the Sevres pottery—Eleonore Escalair. What a wealth of beauty. Fantin, the peerless, Renoir, Monet, these artists of the chromotist school,

fragrance dim, transcendent, hazy edged, in little stabs of color, pure and juxtaposed.

Dwell on this period recent, and there is a metamorphosis. The color is broken up, the form appears and disappears; there is a mirage, through the window of the spirit shines a light with flames of color. It is not better and no worse than ever before. We may liken it to some lyric strain whose ever-

reverberating tune dwells in our memory, luring us on to its repetition. Liszt, or Bach, or Chopin. Then suddenly turn to

and look and visualize this transitory dream. No sophistry is here—a touch, a pinch of dust, and fairyland is here.



DUTCH FLOWER PIECE, XVII CENTURY

BY JACOB VOSMAER

Courtesy of the Metropolitan Museum of Art

Hadley or Tchaikovsky, and find a rollicking tempestuous adventure of a sound-filled present that leaves no record in our memory, only a pleasant, voluptuous recollection. Thus rides the near present after the long past.

When in your wanderings you see a pastel by Twachtman that shows a fragrant fragment of a weedy garden of nature, stop

To this class is the work of Redfield, who in the springtime paints the glowing fruit trees in the orchard gardens of Pennsylvania. Redfield brings to this work a sequence of emotion. The sparkling, bright gala trees against the sombre hills of winter. There is no photography in it. He plays you a solid theme of a transitional landscape.

So we may conclude. There is no divi-

sion in the gallery of our mind. It is to rejoice in the fates that conspire, for we have great architects who build, and landscape experts who design gorgeous exteriors, through whose flowered mounds we see the

seen the white lily gardens of Paris by Frieske with figures against the tapestry of nature. Or turn to New England and Long Island; gardens by Childe Hassam speak in musical translucence quite beautiful.



OLD-FASHIONED FLOWERS—A PASTEL

BY LAURA HILLS

sculpture of great merit. The Garden Club of America joins hands with art, and over all the country, in town and city, gardens are forming the delight and pastime of culture.

The portrait of a garden will find place in our exhibitions and museums, even as of yore Canaletto or Claude Lorraine made permanent glorious record of the architecture and the spirit of Italian homes. Have you

There are of this country great artists of the present. Speicher finds a painting of flowers can be of such rare quality that it can contain fully as great an aesthetic appeal as any other form of artistic expression. This kind of painting will not be a mere recording of facts about flowers, nor will it be a botanical study. The artist must realize that, like any other form of masterpiece of painting, the canvas itself must be



FLOWERS FROM THE GARDEN

BY
FRANK H. DESCH



HOLLYHOCKS

BEN FOSTER

so composed that it will throw off sensations of beauty independent of the beauty of the actual flowers themselves. The painting will show that the artist has had a strong creative impulse, generated by his insight into the wonder of flowers, their infinite strength and vitality, or their beautiful

frailty, their gorgeousness or their simplicity, their grace and their mystery.

It is pleasant after Broadway to stroll a normal pace, and when you find the paintings of Tarbell there is a real delight. Here are the gesture and the charm of beauty replaced by the queen herself. And Foster, when I



THE FLOWER MARKET, VENEZUELA

BY ABBOT GRAVES

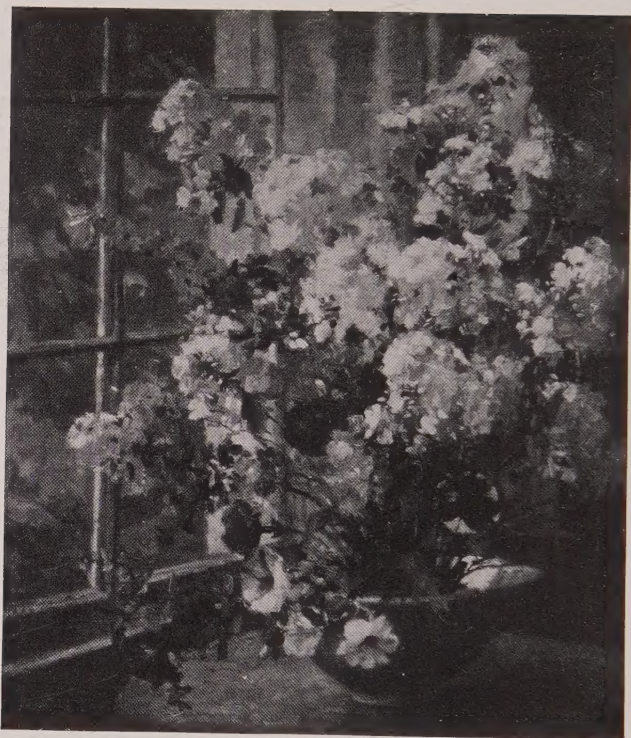
Courtesy of the Babcock Galleries



THE GARDEN ANCIENT

BY CHARLES PRENDERGAST

Courtesy of the Ferargil Galleries



BY THE WINDOW

BY MAUD M. MASON



GOLD

BY ANNA FISHER



Courtesy of the Férargil Galleries

THE FLOWER GIRL

BY

CHILDE HASSAM

asked why he painted flowers, said, "I like it." His paintings show a pure emotion; they are true and fine. Fine also the Karl Anderson's work, that searcher for the fragrant in life, the intangible something that envelops hope reborn.

memories of my childhood are those associated with the old-fashioned garden of my grandmother, who first taught me to love the beautiful in nature, and to look at flowers as God's finest gift to the aesthetic hunger."



AGAINST THE LIGHT

BY CARL BLENNER

Courtesy of the Ferargil Galleries

Some other time I'd like to trace the record of the things men build and show their inspiration from some monument of nature. To trace design of architecture and linoleum right back to these our unpaid pioneers in bringing flowers *in perpetua* amid our homes.

Or we may with Abbot Graves agree that to the human claim we owe the inspiration of the artists. "Among the most pleasant

Purely lyric, a phase developed from old Italian gesso, gold covered or in silver comes the work of Prendegast, quite primitive and decorative, of olden days and tangled rhythm. "Spirit of Dahlias" in the same elaborate system by Elizabeth Price, a flare of flower trumpets. The Hales from Boston with the Dogwood bowers. Maud Mason and her charming flower themes that change the clouds to sunshine. Of the gardens

Matilda Browne sings in a strong dramatic way to show the beauty of the winding walk between varicolored phlox. Tarbell brings to flowers his exact science of color, in no dogmatic or pedantic manner, but rather in essential conviction to portray the

While the painting of flowers has attracted all artists in every age, we have a particularly rich epic in this day, for far and wide in the love of color the student and the master find delight in this subject, even though, as Emil Carlsen did, the artist is



POPPIES AND CANTERBURY BELLS

BY GALSWORTHY

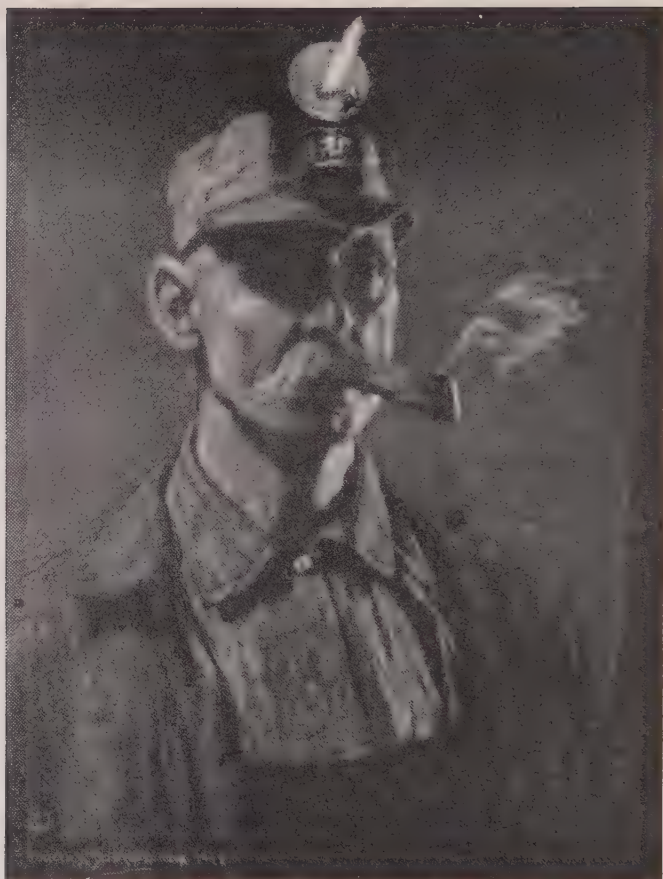
Courtesy of the Ferargil Galleries

mellow translucence of a peony. Malone has painted gardens, flowers that climb an ancient wall, and Blenner develops deeper charm in his paintings of violets and wisteria than anything he has yet achieved.

Peonies and the thought of Wilton Lockwood come to mind. Time was when they were everywhere. Today search high and low. You find them in museums, beautiful documents of a passion for flower artistry.

compelled to pose a bouquet of golden roses for the simple purchase of one model.

Where beauty is do we invite the artist. Overflowing are the gardens with the perfume of gay color and delicate architecture. We hold no brief for flower painting, but revel in the grand success that shall grow finer in the garden of tomorrow though the beauty of today lives on a splendid memory.



RODERICK D. MACKENZIE AS HE APPEARED WHEN MAKING SERIES OF PASTELS OF THE GREAT FURNACES. SELF-PORTRAIT

RODERICK D. MACKENZIE'S "SPIRIT OF THE FURNACES"

BY FRANK HARTLEY ANDERSON

STEEL as a subject, and chalk as a medium of expression, is certainly a case in which two extremes meet. It was with the utmost deliberation that the artist who chose to do this work selected pastel in preference to oil or water color; the conditions in fact compelled the choice, as any wet color medium would have been utterly impracticable.

When the studio is in front of a furnace and the effect is made up of an atmosphere of gas, dust and smoke, punctuated with

tongues and columns of flame, and rivulets and cascades of molten iron and steel, bursting on the vision—sometimes for only the fraction of a minute and never for more than ten minutes at a time—it may readily be seen why pastel alone could tell the story. Add to this the ponderous cranes with their titanic hundred-ton ladles dripping with white hot steel constantly moving through the upper air spaces, and on the ground a network of tracks—glittering sinews of steel—over which the vicious little armored



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SECTION OF GAS MAIN (NEAR BLAST FURNACES)

RODERICK D. MACKENZIE



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DISTANT VIEW OF BLAST FURNACES

RODERICK D. MACKENZIE



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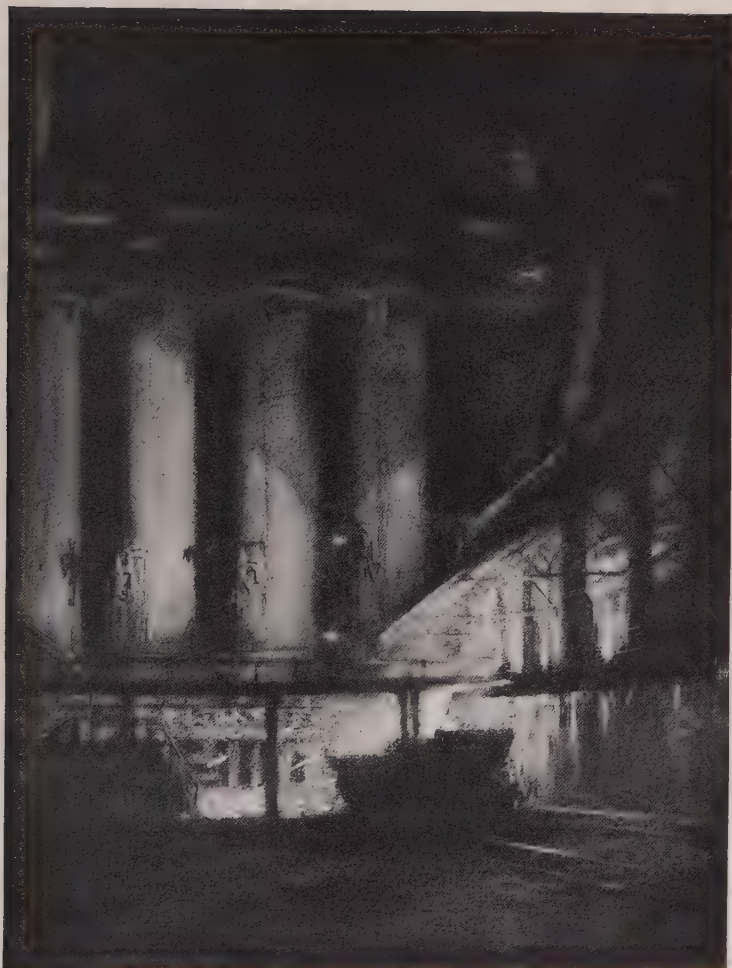
TOPPING OUT—OPEN HEARTH FURNACE, IN CASTING PIT
PASTEL BY RODERICK D. MACKENZIE

engines rush with their freight of molten metal in every direction, their shrill screeching whistles punctuating the thunderous and perpetual roar that make of man's voice a puny and useless instrument, one may thus visualize something of the environment; and yet it is man, so apparently insignificant, who has created, and who has absolute control over, all these majestic forces, but through hydraulic, and electrical, not manual power. The touch of a lever from the corner of some obscure cabin some distance from the actual scene of action, eliminates

the human element from a spectacularly active part in the picture.

It was in the midst of all of this that Mackenzie the artist chose to set up his easel, night after night, week after week and month after month, until he had accomplished a series of some forty pictures begun and finished on the spot. Some few he finished in a single night; others took months.

Those who have known of him through his works in India, his tigers from the jungles of Assam, his Baluchis and Afghans of the northwest frontier, and finally his



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BLAST FURNACE STOVES

RODERICK D. MACKENZIE

Delhi Durbar picture for the Government of India, will understand how he was able to achieve a work that is in itself unique.

Because of his intimate knowledge of movement and his consummate skill in transferring into pigments on canvas his impressions, Mackenzie has caught here what is even more subtle than animal action, that of fire and heat.

Riotous color, hot, living flames, vibrant parching atmosphere, these combined to show the beauty in strength, the majesty of work, the wonderful in daily tasks, and the picturesque in gigantic masses of structural substance in the process of being made

useful for man — these are his pictures.

The absolute insignificance of man as compared to the wonderful inventions of man is shown here. Huge cranes, operated by little labor; mammoth hot-pots tipped with the slightest pressure; seething fire imprisoned by a wave of the hand and as easily unloosed. Chemistry instead of brute strength, electricity instead of crowbars. Nowhere else is shown so thoroughly the mastery of mind over matter.

Words are inadequate to express the impressions of this work of a great artist. Colors and forms, which occur in flashes, capriciously, Mackenzie has put down in



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METAL BEING POURED INTO OPEN HEARTH FURNACE

RODERICK D. MACKENZIE



Copyright by Roderick D. Mackenzie

STEAM FROM PIG MACHINE

RODERICK D. MACKENZIE

beautiful, permanent form, that we may study and enjoy these sights which many of us have never seen in reality.

In these pastels the art has come into its own. Heretofore they have been looked on as something light and dainty—fit to depict a woman's charms or the beauty of flowers. Now they have been handled by a master who has given them strong, vigorous life.

The etchings of Frank Brangwyn, and the lithographs of Joseph Pennell of industrial subjects, are noted internationally for their excellence. These two men are the acknowledged masters in these two mediums.

Mr. Mackenzie, too, has power, force of representation, all the skill acquired by years of study and experiment, and in addition, what he had to work out for himself, color—hot, glowing color—vibrant reds, mysterious blues and purples, gassy greens and yellows, beautiful colors made by him to match the real color of the flames and metals as they flare and glow and die away during the operations of the steel processes.

Merely pretty pictures of the operations could be made easily by artists who would look at the scene—and then go to a studio and paint what they remembered of it.

Mr. Mackenzie takes his art more seriously than that. He has worked night after night, waiting patiently and working swiftly, to catch things just "on the break," knowing that only in this way could his pictures be true. How true they are can be left to the workman, the chemists and the superintendents of the steel plant. They can tell you just what chemical action is taking place, and how long each process has been going on, just from his color values.

As has been so graphically expressed by Mr. A. P. Beale, "These pictures *are* the machinery and the human beings, and the smokestacks and the open hearths of the steel industry. They are open windows through which may be seen the whole vast works.

"Beyond the great art of them, the gripping wonder of the flames, the vast shadows of the machines, the majesty of the perspectives through lanes of crimson and white light, only those who have seen the steel works at first hand can testify to their fidelity. But there is more than smoke and steel and iron, more than hurrying workmen, hurrying the flaming metal. Some of the

pictures contain gorgeous effects as of moving caravans, desert industries; some of them transport one backwards to Trebizond and the old slave marts, and the gorgeous palaces of the Orient—something evasive, furtive, almost exotic, lurks beneath these crimsons and purples and yellows. Phantoms and ghosts and beauty past belief lurk in all that grime and clanging steel under the fiery flames. Mr. Mackenzie has found the beauty and put it on canvas. He has discovered the poetry in mountains of machinery. With an understanding and sympathetic craftsmanship he has created a series of pictures which will live."

Joseph Pennell says such a series has never been attempted before, and is enthusiastic in his praise.

By invitation of the American Iron and Steel Institute this remarkable collection of pictures was exhibited at their spring meeting at the Hotel Commodore in New York City, May 25, 1923. The reproductions of a selection from these pictures which accompany this introduction, will speak for themselves.

The Boston Museum of Fine Arts has lately received from Egypt a shipment of seventy-eight cases containing finds of the Harvard University-Museum of Fine Arts Egyptian Expedition. The cases represent part of the results of Dr. Reisner's excavations in Ethiopia during the past five years. The stone sarcophagus of King Aspalta (c. 570-550 B. C.) comes from Nuri, a black granite altar, inscribed on all sides, from Gebel Barkal, and gold jewelry, bronzes, pottery and other objects from Meroe. Arrangements for the exhibition of these objects are in progress, but in some instances it will require much time.

This museum has recently received as a loan from the French Institute in the United States a silver table service made for Napoleon I and used by him during the Hundred Days between his return from Elba and his defeat at Waterloo. The service, which is now owned by the Maison Cartier, consists of nine hundred and nineteen pieces, of which between three and four hundred are being shown the first two weeks of this month at the Museum. The collection is of unusual note not only as a specimen of the best French taste of a century ago, but also on account of its historical associations.



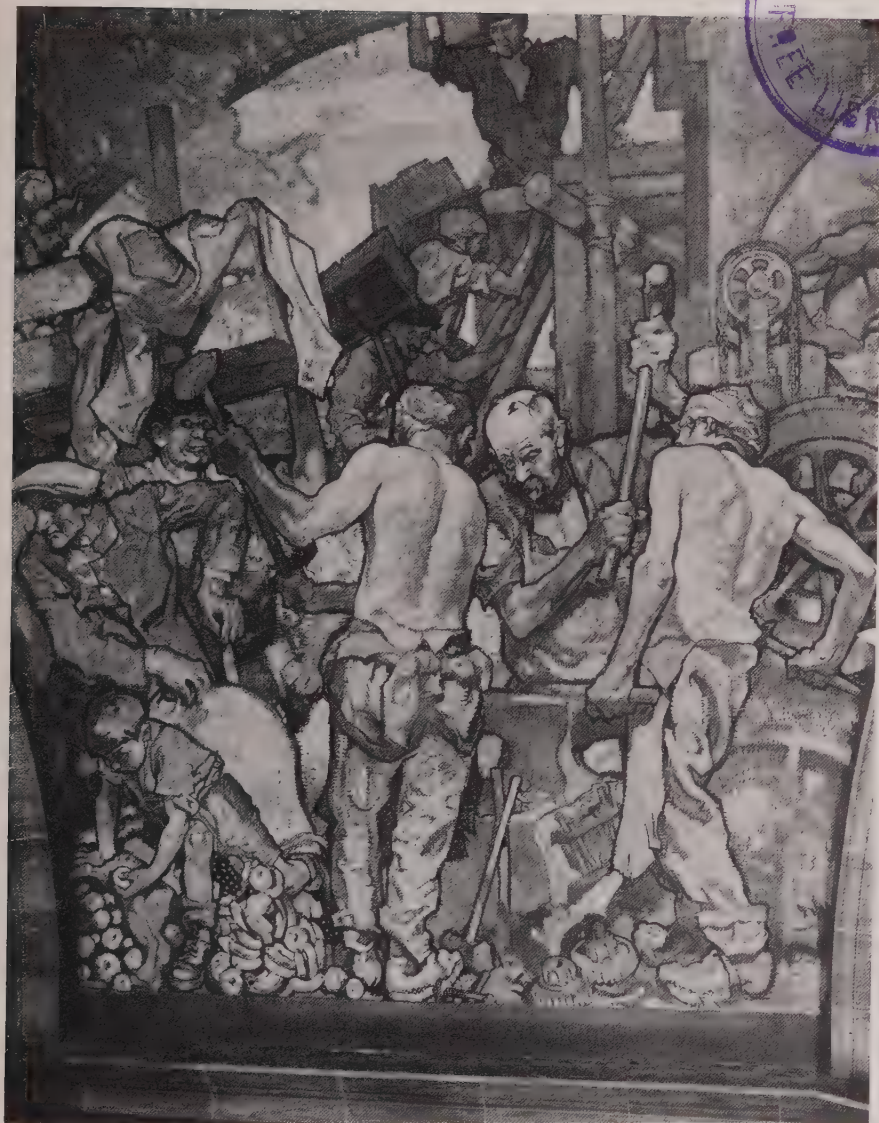
THE HOME BUILDERS

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL



THE BRIDGE BUILDERS

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL



THE FIRST LANDING

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL



THE PIONEERS

PENDENTIVE

BY

FRANK BRANGWYN

MISSOURI STATE CAPITOL



REMINGTON MEMORIAL, OGDENSBURG, N. Y.

REMINGTON MEMORIAL

OGDENSBURG, NEW YORK

BY EMMA L. CATEN

IT IS to be hoped that the opening of the Remington Memorial building at Ogdensburg, New York, last July, will mark the beginning of a new era in art in this North Country.

Frederic Remington and his virile American art need no introduction to the public, but a few words relative to the inception and culmination of the project may be of interest.

Remington was born in Canton, St. Lawrence County, New York. His father, Col. Seth P. Remington, a veteran of the Civil War, was appointed Collector of the Port of Ogdensburg by President Grant, and Remington grew to early manhood in Ogdensburg. While attending the Yale Art School his father died, and with no means available for the completion of his education, Remington left school and went west on a

business venture which proved disastrous to his material resources but laid the foundation of a genius which was destined to place him in the forefront of American artists and the greatest exponent of the art of frontier life which this country has produced.

Remington was a big man physically and mentally, and he attracted such men to him. His simplicity of manner, his unconventional speech and his elemental honesty won him a host of friends and endeared him to a coterie of intimates among the big men of the nation, and yet, after receiving the homage of the great and the highest honor in his profession, we find him turning, in the maturity of manhood, to the scenes of his boyhood, there to resume the old ties of friendship among the "chums" of his youthful days.

This led him to buy a summer home on an island in the St. Lawrence River and later,

after his lamented death, decided his wife to make Ogdensburg her permanent home.

Remington, during his life among the Indians and at the army posts, had gathered a collection of accoutrements, pertinent to his art, which now is priceless, as it is linked with the "Winning of the West" and the use of which is now but an historic memory. This collection was offered by Mrs. Remington to the Smithsonian Institute at Washington to be known as the Remington Collection, but according to the regulations of the Institute, if placed there its identity would be lost, and this prompted an offer from Mrs. Remington to give it to the city of Ogdensburg. About this time, through the generosity of Hon. George Hall and John C. Howard, citizens of Ogdensburg, a fund of \$100,000 was given for the purpose of rebuilding the Ogdensburg Public Library and establishing a Remington Memorial. This building is situated opposite the Library and was originally known as the Parish Mansion, the home of David Parish, Esq., an English gentleman by birth who owned large tracts of land in northern New York and was one of the pioneers in its early development. The mansion was built in 1806.

Upon the death of Mrs. Remington, which occurred in 1918, it was found that she had directed by will that all of Remington's unsold paintings, which had been withdrawn from the market, should go to the city of Ogdensburg, and provision was made that a replica of each of his famous bronzes be cast and placed in the Memorial, together with thousands of sketches. In addition thereto an Endowment Fund of \$80,000, subject to the life estate of her heirs, was set up for the purpose of extending the art influence of the Memorial by the purchase of objects of art and the dissemination of art literature through the Public Library.

Thus is preserved in historic environment, amid pleasant surroundings, the varied expressions of a master mind in depicting the scenes of a vanished race and placing on canvas and in enduring bronze the successive mile-stones in the ever-advancing western frontier which is now obliterated, and but for the indefatigable work of Remington an almost forgotten era of our early history.

Good roads and gas engines make neighbors of us all, and place this unique and interesting exhibit within reach of countless thousands who roam the country in search of interest and recreation.

ART IN INDUSTRY¹

BY C. R. RICHARDS

Director, American Association of Museums; Formerly Director, Cooper Union, New York

WE SEEM at the present time to be at the eve of a considerable awakening in the field of American applied art. Whether this awakening will mean a rapid or slow advance in our standards and in our products depends upon a number of conditions.

Art in industry moves slowly in America for many reasons. We are a mixture of peoples, each with a background of artistic culture, but in this great melting pot of ours none of these different groups has made a characteristic contribution and added its increment of artistic culture to the whole.

What we have today in the realm of art is still largely inspired by the past and present culture of the old world. This is, of course, true in painting, sculpture and architecture, and it is true in the same way in the field of applied art.

We are just beginning to develop our own creations, but the movement is a slow one. Many things hold us back. On the one hand is the comparative low order of public taste, and a taste which in America seldom finds individual expression. We run with the mass. We accept the common style or fashion almost blindly. This is probably

¹ A paper read at the Fourteenth Annual Convention of the American Federation of Arts, St. Louis, Mo., May 23-26, 1923.

largely due to the fact that the genius of our industries is in quantity production, and through quantity production we are almost universally served as a people.

This lack of individual expression is a striking fact as compared to the situation in some of the European countries. It holds true in our social and political relations and is nowhere more evident than in the field of art. We have been called a nation of individualists, and yet we shrink from the expression of our individual tastes and accept without protest what is offered to us.

On the other hand, various agencies are at work that are steadily improving and developing public taste.

The public schools are one of these agencies, not the most powerful, perhaps, but still important. Through the work in drawing in the elementary schools and the work in art appreciation in the high schools the coming generation should be endowed at least with more power of observation and discrimination in regard to fine things than are their parents.

The influence of the work in drawing and in art appreciation in the public schools may be a very important one in helping us forward in this whole matter, but it is an influence that must be carefully conserved in order to produce valuable results. It is to be hoped that the influence of the American Federation of Arts may be brought to bear continuously upon this problem.

The things that educate public taste, however, more emphatically than the schools, are the things that come out of our commercial and industrial life. The great department stores and the fine shops have a constant influence in developing acquaintance with fine things in all the different arts. These are the stronger influences because they come close to everyday life and personal interests.

On the other hand, we have an immense influence through our home magazines, art magazines and the daily newspapers. Then we have, too, the art of the poster, the advertising pamphlet, the containers which are brought into the home, and other great quantities of advertising literature. These agencies undoubtedly exert a great influence throughout the homes all over the country, and they exert an increasing educational influence because the advertiser in the keen-

ness of business competition has learned to use talent of high order. Today, many of the foremost pictorial artists of America are employed in the field of advertising in commercial art work.

On the side of producing fine things in industrial art and in training designers we have undoubtedly not reached a very satisfactory point. We have things of the very highest quality produced in America in all the different lines of industrial art by the foremost establishments that cater to the most expensive trade—as fine things perhaps as are produced in any other country in the world. In the opinion of many this is the only way we shall gradually raise the level of our general industrial art products, that is, by the influence of the fine things at the top making themselves felt downwards through the different steps in production. This, however, is hardly an answer to fully satisfy a democracy, where the real problem viewed from the social point of view is the production of good things of a simple and expensive kind that will reach the great bulk of the people.

Of course, when we deal with this kind of a proposition we are dealing more or less in theory, because it is a fact, known to you all, that what the artist or person of taste thinks the mass or middle class should want and what they really want are two very different things. They do not, as a rule, want the simple and the fine things but rather the inexpensive thing that is ornate and showy.

It is true that in this direction the manufacturer must to a considerable extent wait on the slow development of popular taste, but it is also true that he can do much to forward the development of that taste. It is very much of a question whether there is not here a larger field for profitable venture than the manufacturer commonly admits. To make finer and better things of the inexpensive kind is undoubtedly a venture, but it is a venture that often pays, and every influence, it seems to me, should be exerted to bring the manufacturer to a realization that art of the better kind in common things may be a commercial asset, and that a constant improvement in making constantly finer things is worth while as a business proposition.

On the other hand, our schools of applied art are not performing the full task that they

should perform in a highly developed system of artistic production. They are not turning out designers of the highest quality and talent. This is not by any means wholly their fault. They are limited by conditions in many ways. In the first place, they are limited by the smallness of the opportunities given to industrial designers in pay and opportunities for artistic work.

We have not yet developed a real system of supply and demand in this field—no organic connection between the education of designers and their utilization in industry. This lack of a working system, coupled with the disinclination of American youth to undergo the long training needed for serious achievement in this field, is mainly responsible for the fact that our schools have not yet solved the problem of combining sound artistic culture with the special equipment needed in the industries.

We apparently need greater differentiation in our schools than we have at present. We need the many schools to supply the general run of workers, and we need above these a few advanced classes in certain of our commercial and trade centers that will build on top of the training of the present schools and train a comparatively few superior and talented designers to meet the specific demands of our highest grade production.

It has been said by several interested in the development of industrial art that we need more schools of applied art, and in particular that we need a federal school as a central influence radiating throughout the whole field. In regard to the latter proposition, it is difficult to conceive how, under our present condition of governmental practice, we can expect a thoroughly vital influence to come from a national government school. To be sure this is the way of Europe, but it has not yet become our way. In the matter of more schools we undoubtedly need to develop further provisions of this kind as they become called for, but in the present situation it is not lack of schools that holds us back but rather the difficulty of doing the things needed in our present schools.

Our schools undoubtedly suffer from lack of cooperation on the part of the manufacturers. This is sometimes the fault of the schools and sometimes not. It would seem to go without saying that any system of art education that is to produce efficient de-

signers for art industries should have the benefit of instruction and guidance from the best experience and talent represented in industry.

It is undoubtedly true also that the schools need financial support from the manufacturers. They have gone about as far as they can under present conditions. If they are to go further, they need both guidance and financial assistance. On the other hand, whatever the schools can do, it still remains and always will remain the responsibility of the manufacturers to further train individuals after the schools have done what they can do. This necessity for further training of the designer in practical conditions is just as great and perhaps greater than the need of training in schools.

In America we are far too short in every vocation in systematic provision for training young workers in commercial practice. There is always hesitation on the part of employers in taking in young people who may leave after a year or two, after time and trouble have been expended upon their training, and go to some other establishment. This confines the demand for designers very largely to the fully trained and fully equipped worker, and as long as this continues we shall always lack an essential element for developing our own designers.

Another factor that we need in this connection is the development of industrial art museums in this country, or the further extension of the industrial art side of our present museums. What we need in this connection is a museum that will be conceived not as a repository of costly treasures of art, but as a collection of material which has a twofold aim—to educate the public and serve the industries. Such a museum will not hesitate to use reproductions where originals are not available, as well as documents of all kinds. It will develop machinery for the express purpose of serving the designer in the industry. It will not hesitate to develop intimate contacts with the schools, to hold exhibitions of school work, to hold exhibitions of current art productions, always, it is to be hoped, on a strictly selected basis. All this would mean a somewhat new point of view on the part of the museum regarding its material. The question of whether a thing is of value to the design needs of the industries would become at least

of equal importance with the question as to its value from the point of view of the history of art.

Fundamentally, of course, it means that service to the industries in direct active terms becomes one of the accepted and basic policies of the American museum.

In the countries of Europe many of these conditions are different. There is perhaps a higher order of taste among the people as a whole. This statement is perhaps open to question, but whether it is a fact or not it is undoubtedly true that the provisions for training designers, both in schools and industries, are much more complete and efficient than ours. On the other hand, it is true that there is far greater unity of effort in the art industries.

In Europe there are a number of associations which aim to bring together the manufacturer, the distributor, the school, the museum, and the designer, to forward their common interest in the industrial arts. One of these associations is the Design and Industries Association that has developed in England in the last nine years. Another is the Deutsche Werkbund in Germany.

The Design and Industries Association, founded in England in 1914, is a very interesting example of the cooperation that has been developed of late years in Europe in this field. In the summer of 1914, shortly after the beginning of the World War, a few men interested in the field of applied art in England, who had been in touch with the developments in this direction in Germany, conceived the idea of bringing together an exhibition of examples of German industrial art obtainable in London to show to British manufacturers what had been accomplished there and to stimulate them to similar achievement.

By the consent of the government officials, the exhibition was brought together in Goldsmith's Hall in London. The public was not allowed to view the exhibition, but it was open to manufacturers, designers and school men. The exhibition made a deep impression and as a result the Design and Industries Association was formed of manufacturers, distributors, designers and art school representatives.

During the course of the war the Association developed a number of exhibitions the material for which was subjected to a rigid

scrutiny and selection by an official jury. One of the first of these exhibitions was of simple examples of table china collected both from the craft potteries and the commercial potteries, the products of which were available in England. The exhibition was designed to emphasize the possibilities of fine and simple things available at a moderate price for the home of limited income.

This exhibition was largely attended by the English potters, who viewed the material with much unfavorable comment both as to technique and artistic character. The views both of the potters and the Association members were set forth in the press and in correspondence, and as a result an invitation was received by the Association members to visit the pottery district, inspect the potteries, and attend a banquet given by the leading potters. Opinions were freely interchanged at the dinner, with the result that more or less of an agreement in point of view was reached, and the effect upon British pottery production made itself manifest in no inconsiderable degree.

Other exhibitions were held, notably one of fine printing at Edinburgh, and the Association carried on a very active propaganda during the whole course of the war, not only through its exhibitions but by a series of publications.

At the close of the war another institution, this time with government support, under the title of the British Institute of Industrial Art, was organized, and these two institutions today represent a very stimulating and far-reaching effect in the field of industrial art in England.

In Germany a very important organization, the Deutsche Werkbund, with somewhat similar aims, was founded in 1907. In 1913, besides individual manufacturers and designers, the Werkbund numbered in its membership 12 chambers of commerce, 15 associations of organized labor, and 2 industrial chambers. In this year there were 1,870 members. The Werkbund operates through the medium of a large number of traveling exhibitions shown at industrial art museums and other places aiming to raise public appreciation of German industrial art. They also develop important local exhibitions both of manufactured products and of school work. Their most important effort culminated in the exhibi-

tion of industrial art in Cologne in 1914, which was planned as a national exhibition of much magnitude with the expectation of effecting both a large national influence and widespread international attention.

I have laid emphasis upon these associations because it seems to me that the development of some such organization in this country is one of our real needs and oppor-

tunities at the present time—an organization in which the manufacturers would be brought into intimate contact with the work of schools and museums—an organization in which the needs on all sides would become better understood and through which measures could be developed in cooperation to further and advance the common good of our industrial art.



CUPID AND GAZELLE

C. PAUL JENNEW EIN



JULIAN ONDERDONK

SKETCH BY L. TONKIN FROM A PHOTOGRAPH

JULIAN ONDERDONK

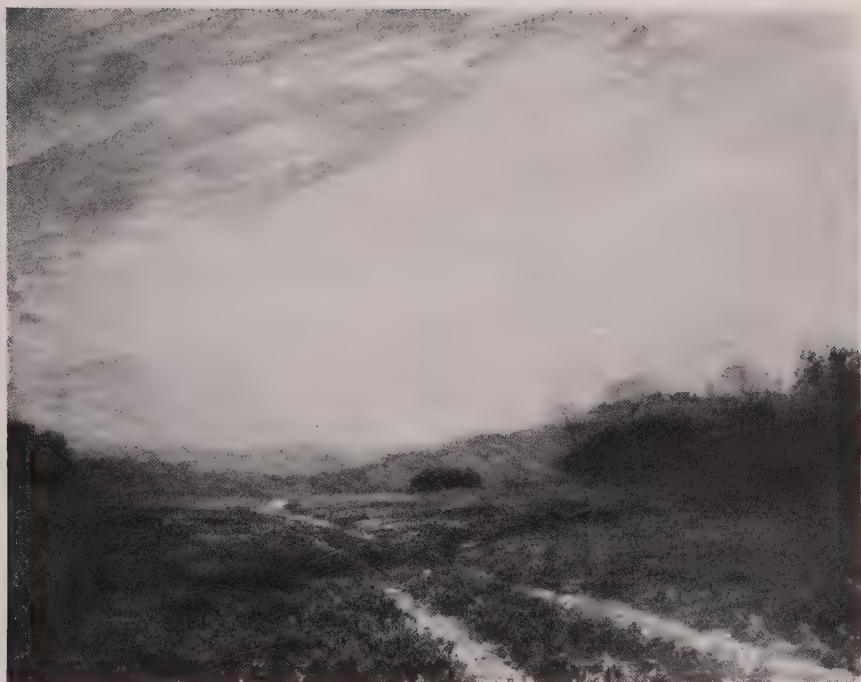
A TRIBUTE BY A FELLOW TEXAN—L. TONKIN

HOW SPLENDID it would be could everyone but have as definite an aim in life as Julian Onderdonk, the beloved painter of Texas, whose splendid career was so cruelly cut short at the early age of forty on October 27, 1922.

The name was originally Vanderdank, a good old Holland-Dutch name, remembered in the early days of New York as being that of a well-known Episcopal bishop, a great-

uncle to our painter. Born and reared in San Antonio and inheriting from his father, R. J. Onderdonk, also a painter, a great love of the beautiful, this serious-minded youth was ever keenly aware of the many beauties wondrous nature has been able to reveal to us in the great lone-star state.

He studied painting under this father, under Wm. M. Chase, Dumond and Robert Henri, but when it came to striking out for



TEXAS LANDSCAPE

JULIAN ONDERDONK



A JANUARY DAY IN THE BRUSH

JULIAN ONDERDONK



DAWN IN THE HILLS

JULIAN ONDERDONK

himself, with a great poetic feeling for landscape, not unlike that of the master, Corot, he showed at once how very sensitive he was to atmospheric phases and the varying moods of nature. In his student days in the East it is said of him that he was frequently making memory sketches of his native state. The bigness of Texas and its most characteristic subjects—dusty roads, neath fulsome sunshine, in late afternoon or at twilight; the blooming cactus or hillsides of blue lupin (locally known as blue-bonnets); the rolling gulf clouds, the aged live-oaks so full of character, the headwaters of the different streams where he found the colors wonderful in varying lights and the brush-country in winter—these were the things he loved, as a true Texan, and longed to put on canvas and upon which he dwelt with great intensity painting them steadily and consistently with an increasing charm year after year.

As it appeals to each and everyone to form for himself his own mental picture of a man, this I will permit you to do as I describe a visit to his studio in the spring of '22. It was and still is just in the rear of the old homeplace where he was born on West French Place in San Antonio, where his mother, wife, two children and a sister now reside. He was in his studio, painting, but in response to his sister's rap, came out to greet us and invite us in, in his stolid, unaffected manner—a heavy-set man of very serious, almost a brooding mien, apologizing for the appearance of his workshop which afforded few comfortable seats for visitors and which was, I verily believe, the most completely filled room with all manner of things that I ever beheld. He explained that the making of picture-frames and many things went on in there, "that it was hardly the place for an afternoon-tea"—purely a

workshop and storeroom with its well-loaded cabinets and shelves clear to the ceiling. He was soon wholly absorbed in telling us of the many beauties about San Antonio at varying seasons, talking very slowly and earnestly, almost dreamily, and, with each canvas shown, gaining new inspiration to tell us more. He said, "It is now too late for the lupin at its best; I will paint them no more this year." Little did he or I think that we might add, "no more ever"—and I ventured to remark, "What a pity that such a beautiful subject had become so commercialized, so defamed, one might almost say, by all the crude, amateurish efforts to be found in San Antonio shops." He looked so wistful, so *sad*, when he acquiesced simply, "Yes, a great pity—but they are so beautiful, these flowers, you can hardly blame the people hereabout for loving them"—and I suddenly realized that this man was too big, too serious to be called "A Blue-bonnet Painter" with the rest of San Antonio, but not too big to reverence every beauty nature might reveal and everyone to whom it could in any way appeal. When I mentioned how greatly his work had improved since a certain friend had purchased a picture of his years ago, he naively remarked, "Yes, that was a *daub*, I wish she'd bring it in for an exchange and let me turn it over to my friend here," as he smiled at the Hagey (stove) heater—"who has helped me sustain my reputation by claiming many an early canvas."

Again I thought, "How few painters with so little conceit—how few would have so blithely made such a confession." Taking us into the home a little later, he became very enthusiastic over certain bits of his father's work and some lovely miniatures by his sister, making me realize still further that all the modesty of true genius was undoubtedly his.

The last few weeks of his life I am told he worked with a feverish intensity, as though he had a premonition that an operation was imminent and he left no unfinished canvases. His very last large canvas "Dawn in the Hills" of which Curtis and Cameron have just issued a reproduction, was forwarded to the National Academy by his wife at the time of his death and was accorded the unusual honor of being hung, after the painter's demise, in the Vanderbilt Gallery at the

Fall Exhibit of The Academy of Design with the symbolic palms beneath, an honor, as a rule, accorded to members only. All of the spirituality of early day, the revelation one experiences when the mists of night gently give way at the sun's approach, are here most subtly and marvelously portrayed. Perhaps it is symbolic that this serious-minded, sterling painter at the dawn of his greatness should have chosen this subject, "Dawn," among the last he was to paint.

Onderdonk was a member of the Salmagundi Club of New York, of the Allied Artists of America, and had a very wide acquaintance among our painters; as he dreamed of immortalizing his own native heath, we Texans should now dream of immortalizing him and should make every effort, I feel, to secure the best of his canvases for our own museums.

AMERICAN FEDERATION OF ARTS TRAVELING EXHIBITIONS

The American Federation of Arts has supplied exhibitions this season for ten large state fairs, the majority of which were held early in September. The importance of this service can hardly be overestimated. It means bringing art to people generally, for innumerable persons who attend such fairs would not visit exhibitions of art elsewhere. Approximately seventy-five requests and inquiries for or about exhibitions have been received and numerous bookings made.

An important collection of paintings lent by the National Gallery of Art at Washington has just started on tour. This is a representative group of thirty paintings selected from the notable collections of modern paintings owned by the National Gallery of Art, and includes portraits, figures, landscapes and marines. It was shown first at the Michigan State Fair and then at the Tennessee State Fair, from whence it went to Kansas City, Missouri.

The Executive Board of the Baltimore "Friends of Art" has recently purchased a painting by Florence K. Upton, entitled "The Yellow Room," which was reproduced in the September number of the AMERICAN MAGAZINE OF ART.



TOLSTOY ON HORSEBACK

TROUBETZKOY

TROUBETZKOY—AN INTERPRETER OF LIFE

BY GERTRUDE LAUGHLIN JOERISSEN

SHOULD history repeat itself, and the inhabitants of this earth be occupied, three or four thousand years hence, in excavating the ancient cities of Paris and Chicago, Petrograd and Toledo, London, Buffalo or Milan, they will discover among the treasures of the early twentieth century nothing more precious from the standpoint of art, and nothing more valuable as documents of life as we lead it today, than the exquisite bronzes and marbles of Paul Troubetzkoy.

What Praxiteles did for the Golden Age of Greece, when physical form and perfect contour were paramount virtues, what the terra cotta moulders of the mysteriously dainty figurines of Tanagra did for the fifth and fourth centuries before Christ, Troubetzkoy is doing for our own age, working

it out day by day in his studio at Neuilly, near Paris, or in the larger atelier on the shores of Lac Maggiore.

Best known to the general public, especially to the American public, by his deliriously joyful dancing figures, the name of Troubetzkoy is always spoken in tones of respect and admiration in all centers of art, whether it be where the workers themselves assemble or in the congregation of critics, for here he is known not only as the sculptor of the light-footed terpsichorean artists but as the one man who is putting into lasting form, not only our mode of living today, with all its fashions and foibles, but who embodies into the modelled face, and very emphatically into the expression of the eyes, the very soul of the living age.

Standing in his sunlit workshop



RODIN

BY

TROUBETZKOY



SIGNORINA RICOTTI

BY TROUBETZKOY

hidden away in one of the inner courts of a small street in Neuilly, one is struck not only by the absolute modernism of everything one sees about them, but by the astonishing versatility of the artist; from the great bronzes and marbles to the finely executed statuettes there seems to be no phase of life to which he has not given thought and expression, all seems to have been grist that came to his mill, and he has given to each work that indefinable and inexplicable expression which we call "Life."

A group of miniature figures in bronze and

clay, not more than 8 or 10 inches in height, are conspicuous in their perfect expression of this quality; the first sensation is of how modern they are, followed rapidly by the desire to exclaim at the beauty and grace expressed, the perfect poise, and for the women the loveliness of costume; but a little careful observation and one almost forgets the charm of artistic form and poise, so overwhelming is the sense of life. No face is there on which is not written a living story; the gamut of human emotion seems not to lack a single note. From the tender



AN AMERICAN

BY

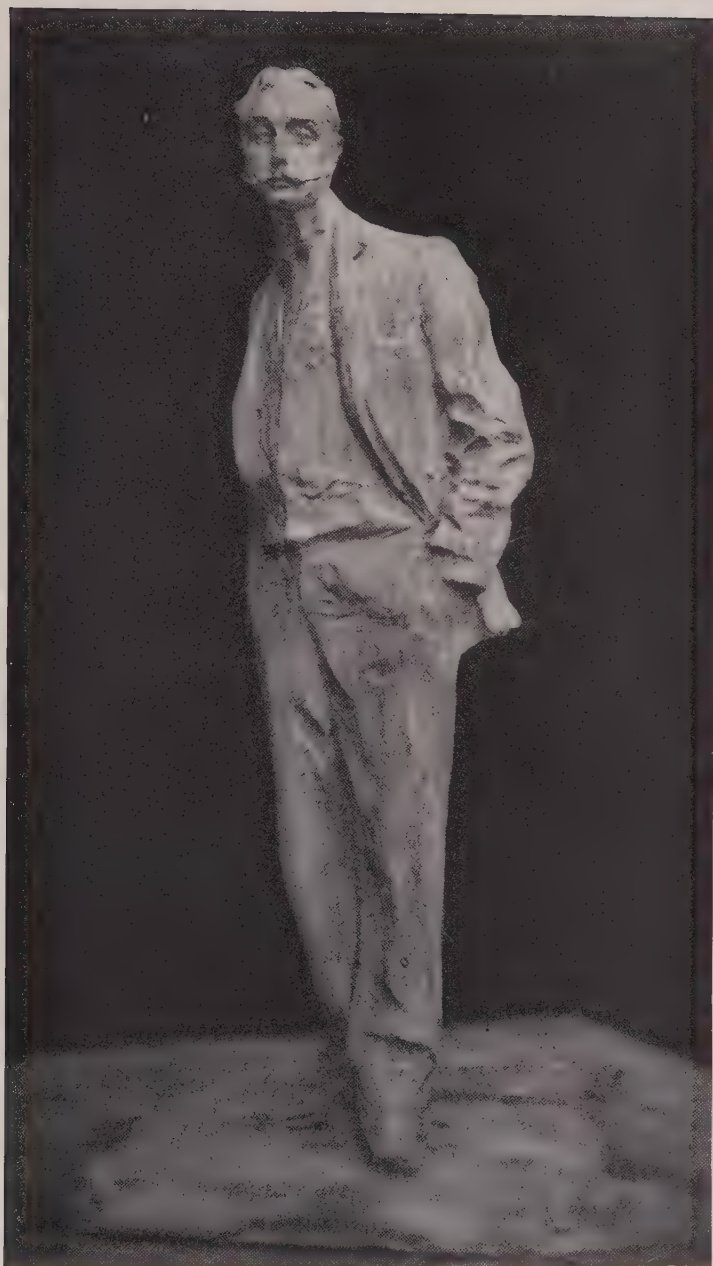
TROUBETZKOY



PRINCE CHRISTOPHER OF GREECE

BY

TROUBETZKOY



THE MAN WITH HIS HANDS IN HIS POCKETS

BY
TROUBETZKOY



ANATOLE FRANCE

BY

TROUBETZKOY

and utterly selfless maternal to the vacuous look of the brainless butterfly, childish sweetness and a proud woman with the world-weary eyes; the aristocratic young blade of many capitols, the dogged look of the moujik following his plow, the far-seeing eyes of the cowboy and the Indian, the intellectual force of the man of art or letters, the questioning eyes of youth in its first bloom, pride and envy and satisfaction, joy and grief, wonder and dreams—all are expressed, and one has a strange, and at times almost a shameful sense of looking behind the curtains and into the secret and hidden places of unknown souls, so powerfully is character depicted in these tiny objects; but one has at the same time a sure sense that the moulder of these extraordinary faces is something more than a sculptor, that he is rather what he himself likes to be called—an interpreter of life.

So much, indeed, does he now hold to this one idea of his, this one great ambition to interpret the life that he feels into a tangible form, that he even dislikes the name of sculptor. "I am not a sculptor; I am an interpreter of life," are words that he insistently repeats. His voice is low and quiet but charged with the force of conviction and an earnest desire to make himself and his work understood.

"The earliest memories of my life," he tells, "are those touching my admiration of, and my wonder about life, and my first effort in life was to try to reproduce what I saw. In my eighth year—it was in Italy—I commenced modelling what I saw in life about me. My admiration for every living creature, human or animal, even at that age was unbounded. Life was something no one understood, and the desire to express it in some form, to interpret it in some manner, possessed me then as it does now, and if I have any great ambition for what the future years may bring it is that I may add something more to that which I have already accomplished in my efforts to translate life into bronze or marble. Life as I see it, as I *feel* it, is too great to be expressed in words; it needs a stronger expedient—it needs 'Works.' If I have accomplished anything—Ah; that has been by a gift from 'le bon dieu!'—but I have tried to interpret what I feel. I have never copied anything in my life. I have never had a lesson."

"No, never a lesson," he continued. "When I was sixteen my father wanted to put me into the Beaux Arts School at Milan, but I succeeded in persuading him to let me work on in my own way; and I worked in all sorts of mediums, making portraits in oil, doing different sorts of drawings, etc., but my best and final medium of expression is through the form which I now use exclusively. No; I never had a lesson, it is true, but once"—and a humorous look crept into his face—"once I was an instructor. Yes; I, who do not believe in instruction, was for one year an instructor in Moscow. I was asked to accept a place in the Academy there; I neither like nor believe in academies and I expressed myself to the authorities fully. I told them that an artistic nature never arrived at any expression of life by copying, that the imperative obligation of an artist was first to observe life itself and not the interpretation of it by any artist however great, and that their strongest emotion must be to feel that life, the living life about them, before they could interpret it, and just there," he interpolated as though in parenthesis, "just there lies the great difficulty to be overcome, the ability to comprehend the difference between copying and interpretation. I refused to accept the place save on the terms that for one year I should do with the class absolutely as I liked. The answer was 'You are free. Do what you like.'"

The artist stopped a moment in his story, and then continued, all the earnestness of his nature coupled with an apparent realization that what he was about to relate must certainly appear a bit absurd, and surely it could never have happened outside of unknown Russia. "Well," he continued, "I accepted the place. I went into the classroom filled on all sides with copies of the most exquisite of all antique statuary and I said to my pupils, 'These are wonderful things, *only*—they are already interpretations of the life seen by the artist who achieved them at the time of their execution. Life itself is greater than any work, than any interpretation of it. Go to life, find there your inspiration and take from the living age your impressions and your sense of what it means—put that into your work—for only so will you ever learn to embody life into works.' I stayed with the class three days

in which time I removed all statuary to the cellar where no one could see it and then—and then *I went away!* Only at the end of the term did I return to the Academy. Of the sixty pupils in the class only four had remained to work out their salvation. Rather bad for the Academy perhaps, but how splendid that *four* should have found the way to the great and limitless realm of interpretation.”

When questioned as to his preference for any particular type or personality, he declared that he had none, that all faces had their qualities, the vacuous and inane as well as the intelligent and beautiful. Life is so composed; all types and all emotions enter into it, and he interprets life as it is. Naturally, he may choose a type from time to time, but he works on the subject offered and so it becomes universal. He never poses a subject but waits for the poise best suited to the interpretation that he wishes to give; he often chooses the costume to be worn. It is to be noted that most of his women are of the slender, upstanding type and that their gowns are always of the softest of materials. He has the charming quality of giving to anything that he touches, when he so desires, a quality of lightness, of airiness, that approaches the transcendental.

By an unusual but altogether logical process of reasoning, Troubetzkoy never gives a title to any of his work. He reveals life as he sees it, and the observer may find the secret of its meaning only through his personal sensibility or his own knowledge of life. The one notable exception to this rule was when he refused to exhibit his charming statue of a young lamb unless it was shown with the title “How Can You Eat Me?” for Troubetzkoy, in his intense, almost hypersensitive admiration of life, is the strictest of vegetarians, never tasting meat in any form.

One of his best known pieces of work, the one that brought him instant and lasting fame, is the Lady Constance Richardson as a dancing girl; copies of it are to be seen in many European museums and there is one in the museum at Toledo, Ohio. But many and illustrious are the men who have posed for this great artist—Tolstoy, Rodin, Anatole France, and Bernard Shaw—his confreres in the artistic world. Tolstoy was a great

friend of Troubetzkoy and they spent many days together at Tasnaia Poliana, the estate of the great Russian writer where the statue of the aristocratic peasant on horseback was modelled. The statue of Rodin was included in the exhibition of some forty different works of the artist held last June in the Giardini Pubblici at Venice. The artist smiles in his quiet way when he tells of the



PAUL CLARK, GRANDSON OF EX-SENATOR
WILLIAM A. CLARK

BY
TROUBETZKOY

exhibition held in Rome in 1912 when he and Rodin, very good friends, but whose methods of expressing life were so extremely opposite one to the other, each had an exhibition room. While nothing was bought from the Rodin collection by the Italian Government, two of the Troubetzkoy statues were purchased, both of which are now to be seen in the National Museum at Rome. One was the splendid statue of the artist's wife, and the other the group of the young mother and child, a copy of which he keeps in his Paris workshop.

But it is evident that his greatest satisfaction arising from the tributes paid to him by nations, by critics and by confreres, is derived from the appreciation of his work by John Singer Sargent, and he tells with just pride the story of the day when Sargent came to an exhibition of his in London and wanted to buy the statue of "The Man with His Hands in His Pockets" (that is a designation—not a title). "No," said Troubetzkoy, "I do not want to sell to you. I would prefer to have some work of yours. Will you make the portrait of my wife?" And so the exchange was made. "The Man with His Hands in His Pockets" went to

join the Sargent collection and the Sargent portrait of the Princess Troubetzkoy now hangs in the Italian villa of the prince. Mr. Sargent at that time placed his studio at the disposition of Troubetzkoy, and it was there that he modelled the head of Bernard Shaw. The friendship and understanding between the two artists was a happy one and easily comprehensible, for these two men, each working in his own medium, stand apart, and far above, all living artists in their interpretation of the soul of man, that vital essence of the thing known as "life." No other living artists have put into the painted or modelled face such depth of understanding and such lucidity of interpretation; their intelligent and vivid portrayal of life shows them universal in comprehension, and this quality it is that has brought to each their world-wide fame. Both are men in whom the American nation especially should take the very highest pride, for John Singer Sargent, most illustrious of living portraitists, is wholly American, and Prince Paul Troubetzkoy, the "interpreter of life" in bronze and marble, is half American, his mother having been Miss Winans of New York.

A NEW USE FOR OLD FURNITURE

BY ELIZABETH M. WHITMORE

THAT HOUSEHOLD furniture ranks among the "useful arts" is no novel statement. It has acquiesced without protest in the gently patronizing title which accords it (if sufficiently old to have an enhanced market value) a sort of back-stairs admission to the great "palace of art," thankful if only the franker and more contemptuous term "minor art" has gone somewhat out of fashion. But even though admitted, it is still—here in America at least—on sufferance; its "fine" sisters are still tempted to shoulder it aside into the "supplementary chapter" or the "decorative arts wing;" and the collegiate "Course of Study Committee" usually locks the door of the curriculum in its face, or at best thrusts it into a subdivision of a course on design.

But the observant eye detects signs of a change of attitude. The public, which responds to the Arts with a capital "A" too often with a half-concealed boredom, or at best with a sort of puzzled and dutiful politeness, is beginning to discover the humble sister and take her warmly to its heart as an old friend whom it can meet on an easy footing of mutual understanding. If the stewards of the palace are wise, instead of hustling her Cinderella-like into corners they will send her to the great doorway to welcome the public as hostess and interpreter.

What she can do may be seen from a bit of actual experience. Some years since, a docent occasionally stood at the doors of one of our larger museums of a Sunday afternoon, watching the crowds go in and ready to be

of service—not to the few who came with purposeful step and expectant look but to those who were plainly hesitant—bewildered at the very vastness of it all, and yet more cast down at the strangeness of these rows on rows of objects in which the knowing ones asserted they found pleasure; could they have told the truth? They were shy and mistrustful folk, but when the docent won their confidence, convinced them that she had no covert designs on their pocket-books, and heard them ask before the Valasquez or the Rembrandt: “Are they *real* oil paintings?” or murmur wistfully as they peered up at the Crivelli: “Yes, it must be very old, and that’s why it’s so ugly; quite good for *them*, I suppose,” she realized how sorely they needed a friendly guide to start them up the steps to the earthly paradise. It was at such times that she learned to say casually, “By the way, these Italians made such attractive furniture! Right at your feet there’s a hope-chest—and see, there on the side is a picture of the bride and groom themselves. Wonderful cloth-of-gold gown, isn’t it? Just such a gown as she may have kept in this very chest. Let’s go and see some other things that might have stood in the room with the chest (*they* used to call it a ‘cassone,’ you know).” And then the questions began to flow! “The chairs with touches of gold and gay tooled leather that looked so well with the chest—but how shallow they were! They’d have tipped over if you leaned back! And how straight and high from the floor! That lower chair in the plain walnut with arms that just fit under one’s own forearm looks so much more comfortable.” On such a foundation it was easy, on the one hand, to build up a picture of the stately formal court or the cultured scholar-collector in his well-equipped study—the necessary background for upright, expectant Italian Madonnas or St. Jeromes collating and copying in dignified leisure; on the other hand, to suggest that differences in form have their origin in differences of purpose, that even in the smallest details of decoration one motive would naturally be chosen for the throne, another for the scholar’s easy chair—in short, to give a first glimmering of historical significance, and of the meaning of “style,” of art as a living organism. Attitudes and conceptions that had seemed hopelessly re-

mote and abstract were suddenly grasped, with all their explanatory circumstance; the road was revealed, the first step taken. The docent might never see her hearers again, but if she did, they would come with a definite hunger to be satisfied, and if they persisted in coming, sooner or later she would have the satisfaction of being thrust gently aside with: “Now we believe, not because of thy word; we know of ourselves.”

Such an experience in museum life is surely typical. But museums are becoming open-minded places, hail-fellow-well-met with the plain man and sympathetic with what he knows and likes, with few traditions of the dignity of their calling to hinder them from meeting him—so far as can honestly be done—on his own ground. They even apply their irrepressible unconventionality to the hierarchy of the arts so far as to doubt whether there is any essential distinction between the Great Three and the others. Cinderella needs only to prove that the glass slipper fits, and she is recognized.

In the academic world the established order may not be so lightly treated—though one might irreverently note in certain uneasy twistings and turnings of standards a parallel to the two older sisters and their painful experiments in claiming sister’s footgear. When the same docent, prevailed on to enter for a while the more formal precincts of the college, was asked at the gate, “What new thing can you bring us?” she offered courses with an array of prerequisites and allusions to historical and philosophical problems involved impressive enough to awe any innocent layman who perused the course of study pamphlet. And then, with a half quizzical reflection that girls are, after all, girls, and not so different from the girls she already knew, she brought her of her little friend Cinderella, and banteringly presented her as “The development of household furniture from Greece and Rome to the early nineteenth century, with especial attention to the adaptation of forms to the civilization of their period.” Even thus sedately garbed, the stranger caused a stir at the gates. One said, “Too humble; what have we to do with the vocational?” Another, “Too frivolous; how can we discipline students or add to the breadth of their culture through a subject that has amused the readers of

the Woman's Page?" Others, more courageous, saw possibilities, or perhaps thought that if the newcomer misbehaved she could, after all, be quietly shown the door at the end of the year. The ayes had it, the gates opened, and Cinderella came in.

Once admitted, she surprised even her introducer. Not because she kept all her old winning affability—that was a matter of course. Just as the miscellaneous groups at the museum soon found themselves amicably discussing some bit of New England mahogany, or wondering over the household arrangements of a fifth-century Athenian, so in the college course instructor and students soon discovered that they were working together in shared enthusiasm, and that even "writtens" and papers became a friendly game, stretching one's mental sinews, to be sure, but leaving one glowing with excitement. Twice at the beginning of the year the instructor found herself struggling with an apparently insurmountable prejudice against individual students, and hoping against hope that she could manage to be just. And each time, in the delight of the first visit of the season to a museum or a private collection, she suddenly caught herself talking cordially with the student in question, the prejudice gone for good and all. The reason was patent enough; there could be no gulf fixed where teacher and taught brushed handbooks aside and worked together from first-hand sources—some of them in fine reproductions, others actual specimens, not for the most part stored and labelled in museums but in daily use in the houses where the students lived or visited.

But, as we have seen, so much could have been predicted and would not have convinced the doubters. The surprise came when Cinderella showed herself able to meet her academic sisters on their own ground. She brought new light for their problems; the visions of new significance in things already known were evoked not only for daily life but for history and literature. The turbulent, heavily laden Elizabethan prose, the mocking flash of eighteenth century wit, gave and took a new vividness from a comparison with the extravagance of the great bed of Ware or the lilting slenderness of a Queen Anne spoon-back side-chair; Louis XIV, posturing against the

bold curves and the glitter of crimson and green and gold of Versailles in its original dress, became more comprehensible; and even soberer Anglo-Saxon minds caught some sympathy with his dream of glory for the France that was himself. The "books for collateral reading" went home, and Plato's Athenian circle, Petronius, Horace Walpole, and Saint-Simon were introduced to readers who might have missed them altogether.

Perhaps the most unexpected development of all, however, was Cinderella's turning scholar herself, with all the bristling paraphernalia of sources, disputed attributions, documentary evidence, and the like. The new course, though it won enthusiasm, proved to be no place for the student who hoped to absorb knowledge without effort, or for the good little girl who studied a set lesson from lecture-notes or books, and gave it back in due time nearly letter perfect. There *are* no trustworthy textbooks, and the instructor brazenly admitted gaps in her own knowledge, so the only possible method was to *know* one's material and such historical facts as could be extracted from a sticky mass of assertions, draw one's own conclusions, and be prepared to defend them by logic based on personal observations. Like botany or zoology, their task involved exciting revelations of significances in familiar surroundings. The game became exciting when Macquoid and Cescinsky differed and the student had to make a reasoned choice, or when the two authorities failed to clear up a point for which she might actually find a solution in her own notes on the very material which they used; it became intensely real when she could be reminded, "But, if you didn't see this, you might have bought a piece not only spurious but badly built!" Paintings or sculpture she probably wouldn't buy; furniture she might—even as soon as the next vacation. And, with that familiar tourney of dealer and client ahead, she couldn't afford to let her wits flag.

And so Cinderella has won her way into at least one academic circle as well as into the more progressive of the museums. She has proved that she can win friends, that she can rouse their imaginations, that she can train their faculties. She cannot be shown the door as unacademic, any more than she

can be driven from the museum as merely "curious."

But beyond establishing her right to admittance, she has yet to convince us of her special mission. To drop into sober prose, and philosophize a bit: Our pleasure in the historical study of art (as distinguished from practice or appreciation) arises, does it not, from two factors: our imagination is kindled till it evokes a past age vividly, and we feel without effort both its kinship to us and its own distinguishing traits, its personality; our minds are trained, through repeated comparisons, in a habit of discrimination that becomes a sort of added sense and heightens our pleasure in its quick response, almost automatic at last, to every flicker of change in shape or hue, and its increasing sureness in the recognition of beauty. That trained swiftness of response in both cases becomes, I suppose, the unconscious process we call "insight." Now while the "fine" arts—painting, sculpture, poetry—can, and in their best examples do, offer us our picture of the past and our training in discrimination through a subject matter that in its turn brings an added poignancy to the impression through its wealth of suggested emotions, these arts, by the very fact of having a "subject," demand, on the other hand, an experience or knowledge that must often be acquired as a prelude to full enjoyment. We cannot respond fully to the thrill of a mounted Amazon unless we ride ourselves—and so few do! Even Keats' "Ode to Autumn" is unconvincing to one who goes back to the city every year on Labor Day and knows the mellow fruitfulness only in the market. Furthermore, painting and sculpture get their effects by a skill that is different not only in degree but in kind from what most of us possess, and the sense of a baffling mystery checks, if ever so little, our intelligent enjoyment of the product. Whereas furniture offers a common ground of experience for the civilized folk of all ages, from that of Tutankhamen's ancestors down. Charwoman, college instructor, society leader, we all use tools for eating and sleeping, for working and playing efficiently, for storing or displaying our possessions. According to our wealth or station we know the "subject matter" of furniture more or less profoundly, but this time the difference

is only in degree. And in like manner we know something of the methods and principles of construction—every man of us who has ever put up a shelf, every woman who has ever followed with the firm pressure of her duster the swell and turn of a chair-back or a moulding, or the fussy angular carving on a table leg. We are ready to decide on adjustment of form to function, to say unhesitatingly, "This table is too high for sewing, this chair too shallow for lounging, too flimsy for use in kitchen or nursery."

With all this common store of shared needs, this direct knowledge, this training of sight and touch that means incipient critical skill, cannot our humble "useful art" afford us the best possible starting point for the training of "taste"—a taste that shall respond more and more swiftly to beauty in all its forms, and shall give us a sure basis for that articulate and heightened "appreciation of art," of *all* the arts, that can never be taught, yet never comes without training?

The Wadsworth Atheneum of Hartford, Connecticut, is fortunate in having, as Curator of Prints, Mr. George A. Gay, who is himself an enthusiastic collector of prints. Through his interest and generosity in lending to the Museum, several important exhibitions of the works of modern etchers have been held in the Morgan Memorial. During the summer an exhibition of some ninety-three etchings by James McBey, the young Scottish etcher, was shown. Mr. Gay is among the many admirers of this artist's work and is able to show an almost complete series of his etchings. Among the most important of these are "Dawn, Camel Patrol Setting Out," "Gamrie," and "Penzance."

It is not generally known that the Art Institute of Chicago has been given a set of Meryon's Paris etchings to be sold, the proceeds invested and the income used for the purchase of prints, etchings, etc., for its Print Department. The set comprises thirteen prints and has been appraised at \$19,000. As the prints are in excellent condition and in many instances extremely brilliant impressions, this should prove an opportunity for some zealous print collector or young art museum.



DIANA

BY

EDWARD McCARTAN

THE AMERICAN MAGAZINE OF ART

AN ILLUSTRATED MONTHLY MAGAZINE

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HIGHER EDUCATION IN ART

There has been for some years a prevalent superstition that for artists particularly a little learning is a dangerous thing; that unless a young person gave the youthful years to learning the technique of art he or she could not attain proficiency, distinction. Indeed some have gone so far as to suggest that too much teaching of fundamental principles and technique was also unwise, inasmuch as it tended to reduce originality. And yet such arguments were without reason, for some of the great artists of the world have been men of great learning.

To disprove this misconception and to set new standards, as well as offer larger opportunities, the New York University and the National Academy of Design are cooperating this year in the reestablishment of a School of Fine Arts, not as a separate thing but as a part of the university training. This is, as is told elsewhere in these pages, the reestablishment of an old relationship between the University and the Academy, and Pro-

fessor Fiske Kimball takes the chair once occupied by S. F. B. Morse. He is drawing around him a notable group of lecturers, and he is extending the services of the department to those outside, as well as inside the University. This association of art with learning is bound to be beneficial and it is an example which it is to be hoped other universities will shortly follow.

After all, the amazing thing is how art and learning ever became disassociated. What an anomaly is a learned man without a knowledge of art!

For some time thoughtful persons have been saying that there was something wrong with our present-day educational systems, particularly in our colleges. The reason for this is that whereas the colleges have turned out successful specialists, the graduates have not, as a rule, stepped out into the world with what may be called a rounded education; such an education, for instance, as Jefferson, Gallatin, Alexander Hamilton, and others prominent in the history of that day possessed. Jefferson stands in memory as a type, not only of great statesman but of cultivated gentleman—a man who was well educated; and Jefferson, it will be recalled, had so intimate a knowledge of art that he was able to direct the taste of his generation in the matter of building. How much this knowledge added to his own pleasure and richness of life is shown in a delightful letter written by him while traveling in Europe, and recently published in the *North American Review* with comment by President Alderman of the University of Virginia, which, by the way, has a department of Fine Arts.

To be sure, the proposed courses at the New York University are with the object of affording professional artists the opportunities and privileges of college education, but the combination should work both ways, tending to the benefit of those students who will take up other professions and enter other walks in life as well as those who are fitting themselves to be painters, sculptors and architects.

This simply means a return to long-established standards of education, to a correct definition, in fact, of the word itself, which if it means anything, signifies equipment to live fully rather than merely a means of earning a livelihood.

NOTES

The latter part of July the American Pan American Union called attention to the fact that an international exhibition of architecture was to be held in Santiago, Chile, September 10 to 20, and that the architects of the United States had been especially asked to exhibit. The American Institute of Architects reported that it was not in a position to assemble an exhibition at that time, therefore an appeal was made to the American Federation of Arts to supply a collection. It so happened that the two collections assembled last season by the New York Chapter of the American Institute of Architects were not engaged during this period, and with the permission of a representative of the New York Chapter, arrangements were made in cooperation with the Pan American Union and the State Department to send a collection comprising one hundred and fifty large size framed photographs of notable examples of the work of members of this chapter. The Grace Steamship Company very generously consented to transport the collection free, and to return it. Through other sources, principally persons patriotically interested in the advancement of American interests in South America, a sufficient fund has been raised to cover insurance and other incidental expenses. The State Department, while assuming no definite responsibility, requested the American Minister in Santiago to take charge of the collection, arrange for its proper exhibition, its repacking and return.

Supplementing this exhibition, an illustrated lecture on Civic Art, revised and prepared for the purpose, illustrated with fifty or more lantern slides illustrative of works in architecture in the United States, was sent down in the State Department's official mail bag. Arrangements were to be made by a member of the official staff to see that it was presented to the best advantage.

There is much building being done in South America, and as the countries develop there will be still more. It has been customary for the South Americans to employ chiefly European architects, but it is hoped that this exhibition will serve the purpose

of introducing the works of the architects of the United States to Chilean builders and also increasing the respect of the Chileans for this branch of art in their northern sister republic.

MODERN
ART FROM
INDIA

The American Federation of Arts, through the cooperation of Mr. Gangoly, editor of *Rupam*, and author of a book on Khsitindra Nath Mazumdar, reviewed in a recent issue of this magazine, has arranged to circulate in this country a collection of one hundred pictures by modern artists of India. Arrangements were made by cable, and notice has been received that the exhibition is on its way. Judging from the reproductions in the work on Mazumdar which have appeared from time to time in *Rupam*, this promises to be a most interesting and unusual exhibit. Museums and associations desirous of obtaining it will do well to write immediately, indicating their desire. The pictures, all of moderate size, mostly in color, are being sent unframed.

Nowhere, seemingly, has modern art found so fine and true an expression as among this group of artists in India.

SCULPTURE
BY AMERICAN
ARTISTS
SHOWN IN
BALTIMORE

Through the cooperation of the American Federation of Arts the Baltimore Museum of Art has arranged for a large indoor and outdoor exhibition of American Sculpture, selected from the recent exhibition of the National Sculpture Society held during the summer in New York.

This exhibition in Baltimore takes on the form of a constructive piece of municipal art education by beautifying Mount Vernon Place with sculpture. The westerly side of the park has been turned into a garden with twenty-one bronze and plaster figures located among the temporary shrubbery.

The heroic statue of Lincoln, Daniel C. French's model for the monument at Springfield, Ill., faces the equally impressive figure of Robert Morris by Paul Bartlett. The two Tigers that guard the entrance on the Cathedral Street side are by A. P. Proctor, one of the foremost sculptors of animals. There are fountains, sundials, and other garden figures by John Gregory, Henri

Crenier, Albin Polasek, Sherry Fry, Malvina Hoffman, Brenda Putnam, Edward Berge, Hans Schuler, Albert Jaegers, Cecil Howard, Samuel Murray and Charles Hinton.

The exhibition is continued at the Museum, which is located in the old Garrett mansion facing Mt. Vernon Place at Cathedral and Monument Streets. A large group, "Wrestlers," by Berthold Nebel, is seen against the building between the two bays and heroic portraits by A. A. Weinman, Robert Aitken and Emil Fuchs, together with a Pan by Edith Parsons and one by Ephraim Keyser form decorative architectural features.

Within the Museum the hall and a series of galleries are devoted to the exhibition of more intimate sculpture. Among the most important pieces is the full size plaster model of French's seated figure of "Memory" of which the marble was presented to the Metropolitan Museum of Art by Mr. Henry Walters. A relief, "Outer Darkness" by Robert Aitken, occupies the center of a wall and there are two decorative panels, "Spring" and "Autumn," by Ernest W. Keyser. The "Joan of Arc" by Anna Vaughn Hyatt and "Madonna and Child" by Clement J. Barnhorn are both impressive full-length figures. Portraits and ideal figures by Evelyn Longman, Herbert Adams, Hans Schuler, Gutzon Borglum, Lorado Taft, James E. Fraser, Harriett Frishmuth, Charles Grafty, Malvina Hoffman, C. Paul Jennewein, Isidor Konti, the three Piccirilli brothers, Janet Scudder, Bessie Potter Vannoh and others, make this an exhibition that will tempt visitors to the Museum many times.

Baltimore was among the earliest cities to establish classes for sculptors, and in 1895 the Rinehart Scholarship Fund, under the auspices of Peabody Institute and the Maryland Institute for the Promotion of the Arts, sent its first scholarship winners to study in Rome. Both of these artists are represented in the exhibition—A. P. Proctor and Hermon A. MacNeil. The latter is now president of the National Sculpture Society.

It was this organization which, last spring, installed the remarkable exhibit of sculpture in the Hispanic Society's Museum and the adjoining buildings and gardens in New York. There were 731 pieces by 223

artists. From this the Baltimore Museum of Art was privileged to select 159 of the most important and has added a few works by Baltimore sculptors and others so that its exhibit comprises 206 pieces by 107 artists. These will be on view from September 22 to November 4 with the galleries open on week days from 10 a. m. to 6 p. m, and Sundays from 2 to 6 p. m. A series of illustrated lectures on sculpture will be given on Thursday afternoons at 4.30 during October.

During the same period there is shown in galleries "A" and "B" of the Baltimore Museum of Art a group of paintings in oil and in pastel and forty etchings by Clifford Addams. This artist was born in Philadelphia and studied first in that city. In 1899 he was awarded a traveling scholarship and went to Paris and studied under Whistler, later becoming an apprentice of that master and working with Whistler until his death in 1903. Mr. Addams served in the British Navy during the World War and his pastels are the result of that experience.

Beginning this September, the oldest of university departments of fine arts in America begins a new and vigorous life. The first university instruction in fine arts given in America was inaugurated by New York University on its foundation, through the appointment to its faculty in 1832 of Samuel F. B. Morse, then president of the National Academy of Design. In 1835 he was made Professor of the Literature of the Arts of Design, a title he held until his death, when it was allowed to lapse. Now, through the generous support of Col. Michael Friedsam and the Altman Foundation, the chair has been reestablished, and the scope of the Department of Fine Arts has been greatly increased. Through the cooperation of the Art-in-Trades Club of New York City, which has done so much to raise the artistic standard in manufacture and trade, the work offered in the decorative arts will be specially important.

A strong faculty has been assembled under the direction of Fiske Kimball, formerly head of the School of Fine Arts at the University of Virginia, and author of many



Courtesy of J. Arthur Limerick

PABLO CASALS

BRENDA PUTNAM

THE ORIGINAL PLASTER CAST, THE FIRST BRONZE CASTING, AND THE COMPLETED BUST. THREE COPIES OF THIS PORTRAIT HAVE BEEN CAST. ONE WAS PURCHASED FOR THE HISPANIC SOCIETY MUSEUM; ONE GIVEN BY MR. ARCHER HUNTINGTON TO PABLO CASALS AND TAKEN BY HIM TO SPAIN; THE THIRD IS NOW INCLUDED IN THE EXHIBITION OF AMERICAN SCULPTURE IN BALTIMORE

books and articles dealing with architecture and the other arts, who will hold the Morse professorship. The study of Italian art will be in charge of Dr. Richard Offner, who now returns after some ten years devoted to research in Italy, during which important articles from time to time have given promise of the monumental "History of Florentine Painting" on which he is engaged. Dr. R. M. Riefstahl, associated with the Anderson Galleries and well known for his writings on textiles and on Mohammedan art, will lecture on historic textile fabrics, on tapestries, and on oriental rugs; while Mr. William M. Odom, author of the great "History of Italian Furniture," and director of the New York School of Fine and Applied Art in Paris, will give the fruits of his long study there in a series of lectures on interiors and decoration in France. A course in the design of interiors and furniture will be under the general supervision of Mr. Francis Lenygon, equally well known for his books and for his work as a decorator both in New

York and in London, where his firm acts by appointment to His Majesty.

There will also be a number of special lecturers, headed by Edwin H. Blashfield, president of the National Academy of Design, who will inaugurate a series of Morse Lectures. His addresses, which will take the form of reminiscences, extending from a meeting with Morse in Paris, in student days, will be given in the auditorium at Washington Square, on the site of the old university building where Morse had his studio, in which, despairing of public appreciation of painting, he constructed his first telegraph.

Through an agreement recently ratified, the old relation between New York University and the National Academy of Design has been restored and extended. The two institutions will offer a combined course for art students who wish also to secure a liberal college education. This will involve a college course of four years, of which the first three will be spent in the study of

academic subjects in one of the colleges of the university, and the fourth year will be devoted exclusively to the study of drawing and painting at the Academy. Students of the university will thus have the advantage of taking this work under such well-known masters as Charles W. Hawthorne, Francis C. Jones, Charles C. Curran and others, under whom they may pursue further study of painting at the Academy after graduation.

Among the general lecture courses, which will be opened not only to regular students of the university but to those engaged in professional or commercial work, as well as to collectors and other members of the public, will be, beside those already mentioned, courses in the history of architecture, and other phases of painting and the decorative arts. Through the courtesy of the Metropolitan Museum a number of those will be given at the Museum, while others will be given at Washington Square, as well as at University Heights. Many of them will be given in the evening, and most of them will be open to women as well as men.

It has seemed a great anomaly that in the City of New York, with all its valuable artistic sources, its public and private collections, and the display constantly in progress throughout the city of paintings, sculpture and the decorative arts, there should not have been until now a great university department of fine arts. The need seems at last about to be filled.

ART IN CLEVELAND
An important addition has lately been made to the collections of the Cleveland Museum of Art in the form of a bronze replica of Gutzon Borglum's head of Lincoln. This has been presented by Mrs. Salmon P. Halle, and is one of four casts made from the original marble which was placed a few years ago in the Capitol at Washington.

The head, which is of gigantic size, was originally undertaken by Mr. Borglum merely as a study, which he recut probably a dozen times, depicting varying expressions such as grief, pleasure, anger, and surprise. The completed work was presented to the American nation by Eugene Meyer, Jr. Of four bronze replicas made from it, Mr. Meyer gave one to the University of California, at Berkeley; another is in the Armour

Institute of Chicago; and the fourth was presented by a group of alumni to the college of the City of New York in honor of the president, John H. Finley.

The Cleveland Museum of Art already possesses an excellent collection of bronzes (including Rodin's Thinker, and his Man of the Age of Bronze), in which the newly added head of Lincoln will be an outstanding feature. It has now been placed on temporary exhibition and will shortly be given a permanent position.

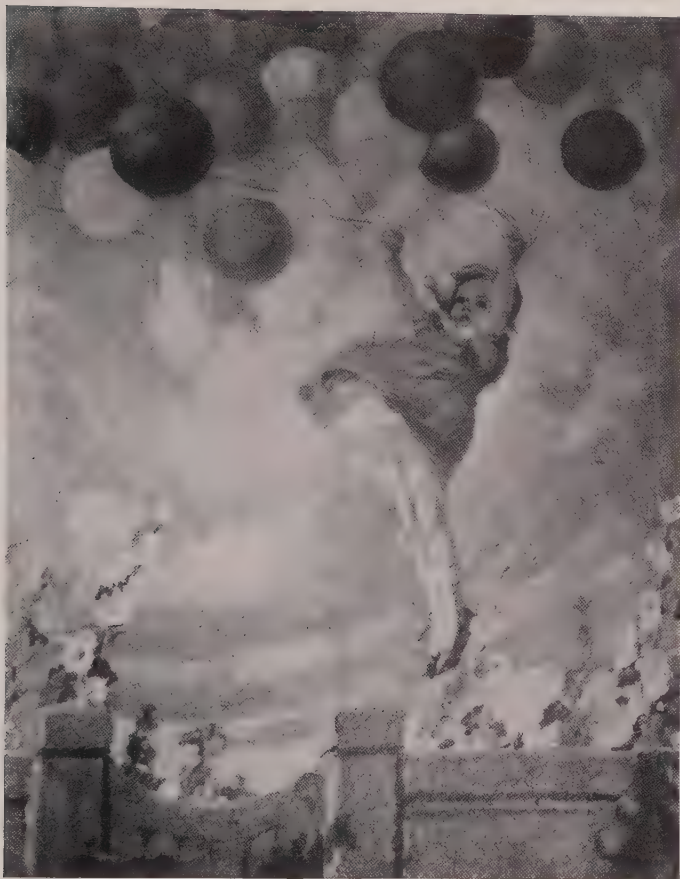
Mr. William M. Milliken, curator of the Department of Decorative Arts of the Cleveland Museum, spent the summer in Europe, visiting England, France and Italy. Mr. Theodore Sizer, curator of Prints and Oriental Art, spent the last two weeks of August in the East, securing material for the annual exhibition of prints which opened the latter part of September. Mr. Whiting, the director, spent the summer months as usual at his summer home in Ogunquit, Maine.

THE PLAN OF THE NATIONAL CAPITAL

The Government Printing Office at Washington has reprinted in pamphlet form that portion of the Ninth Annual Report of the Commission of Fine Arts dealing with the plan of the national capital. The original report of the so-called Burnham or MacMillan Park Commission published by the Government has long been out of print. The newly issued pamphlet, which can be secured from the Public Printer for the nominal sum of twenty cents, gives a sketch of this plan in brief and tells how far it has advanced towards realization. To those interested in city planning and to every one recognizing his or her rightful ownership in the national city, it will prove of interest and worth. In ordering, "Jacket number 66941" should be mentioned.

LOS ANGELES NOTES

Art has received considerable impetus in Southern California during the past months through the medium of art dealers, one of whom conducts a sales gallery in a large Los Angeles hotel and has opened six branch galleries in hotels in other California cities, thus establishing a chain of show rooms and where the traveling



LITTLE GIRL WITH BALLOONS

ALICE L. CRAISE

COURTESY OF THE THREE ARTS CLUB, LOS ANGELES

public can be most readily reached. One of these galleries is devoted to prints, and therein demonstrations with an etching press are given from time to time.

The new Biltmore Hotel, the largest in Los Angeles, just opened in the down-town district across from Pershing Square, is to have continuous exhibitions by Southern California's best-known artists, under their own direction, if plans mature. A number of these painters a few months ago formed the Painters' and Sculptors' Club, along the idea of the Salmagundi Club in New York, admitting both artists and laymen, with a central studio where models may be found and a permanent sketching camp as feature. These outstanding activities seen on the surface speak volumes for awakening energy

beneath, none of them having the earmarks of the whims of a moment, but of serious fundamental movements for art.

The Salmagundi Club's exhibition which the Los Angeles Museum had in June was shown in San Diego and Oakland, Cal., museums, going on to Kansas City, thence to New York. The Allied Artists' group was on exhibition in the Long Beach Public Library in September. A canvas forty-nine by forty-nine, "Les Contrabandists," by George Elmer Browne, in the Allied Artists' collection, was purchased for the permanent museum collection by Mr. William Preston Harrison, whose donation of twenty-eight paintings by contemporary Americans a few years ago was an epoch in western art history, and the beginning of a nucleus in

the public museum in Exposition Park which will not shame this enthusiast even though Los Angeles should become the metropolis it aspires to be, and the "Art Center" of the West which the unthinking have already begun calling it without in the least remembering what it lacks in sculpture and art in general. A canvas fifty-four by sixty, by Leopold Seyffert, a full-length nude with Chinese background, has also been added to the Museum's collection.

The International Water Color Exhibition from the Chicago Art Institute, scheduled for Los Angeles in September, was indefinitely postponed. The annual exhibition of the California Water Color Society was held in the Museum in September. The Southwest Museum is preparing for its one big exhibition of the year of the work of California artists to be held in November, and which has been made a permanent feature of the museum's schedule. The Fourteenth Annual Exhibition of the California Art Club will be held at the Museum in Exposition Park also in November.

COUNTRY The following notice along
BILLBOARDS on Country Billboards in the
AGAIN August number of the AMERICAN
MAGAZINE OF ART, ap-

peared in the *New York Times* of August 16, in the column headed "Topics of the Times:"

"Adverse criticism of billboards by a newspaper is open to suspicion, of course, as not being entirely disinterested or animated purely by esthetic motives. The chances are, however, that the money spent for publicity of this sort is an additional sum, not one withdrawn from the amount that would go to the papers if there were no billboards.

"Whether or not wayside advertising pays those who indulge in it is a question with no answer demonstrably true. It is and must remain a matter of opinion. Undoubtedly there is advantage in making the name of a trade article widely familiar, no matter how the thing is done, but there also may be an element of disadvantage if the manner of doing gives offense to a large number of people.

"That billboards out in the country do offend not a few persons is made evident by the frequency with which complaint is made of them. Indeed, rarely are they discussed by anybody without the use of epithets ranging from harsh to violent, and while some of this indignation may not be sincere, a good deal of it is, and must develop something of antagonism to the things forced upon their attention at times and places when and where

they want to see the beauties of nature. Not very often, perhaps, does this animosity inspire a determination never to buy the wares thus advertised, but it has been known to do so.

"For it is the habit of billboards to congregate where they most 'desecrate the scenery,' not in malicious intention, presumably, but in mere indifference to anything except that of attracting the greatest number of eyes.

"Some such arguments as the above must have been used by the organized enemies of billboards who have been trying to abolish them in the Lake George region. Their first efforts, it seems, were directed at the billboard advertisers themselves. 'In many cases,' one of the reformers wrote in a letter printed on this page yesterday, 'the result has been gratifying.'

"That is rather vague. Our correspondent would have exercised a subtle pressure if he had given the names of those who have promised to clutter up scenery no more—a pressure, that is, on the more hardened vandals. Thus would the virtuous group have received some free advertising which nobody would begrudge. On the other hand, by telling who wouldn't put away their sins, a basis of comparison would have been provided.

"The next class for the Lake George reformers to get after is composed of those who, for a price, allow the big signs to be erected and maintained on their land. Such folk thus add an often welcome amount to their scanty incomes, but it is money from which they can derive little real satisfaction, as they acquire it in a way that grieves all of their more enlightened neighbors and gives to everybody who passes the conviction that they are a rather poor lot, with no inclination at all to hitch their wagon to a star."

AT THE
CHICAGO
ART
INSTITUTE

The Trustees of the Art Institute have recently presented the following testimonial to Mr. Charles L. Hutchinson in recognition of his splendid service as president of the board since the organization of the Institute:

"April twenty-seventh, Eighteen Hundred and Eighty-Two.—For two score years Charles L. Hutchinson, as president of the Art Institute of Chicago, has fostered it in his heart, developed it through his active mind, and carried its burdens during times of stress. Unselfish and devoted to public service he has been instrumental in building a center of culture, founding an institution dedicated to the arts, and one of the great museums of the world. We, his devoted friends, associated with him in this achievement for longer or for shorter periods, join in this public expression of our admiration and affection, together with our gratitude

for his vision and his accomplishments. April Twenty-seventh, Nineteen Hundred and Twenty-Two."

This expression of appreciation, which was signed by the twenty members of the Board of Trustees, is undoubtedly very gratifying not only to Mr. Hutchinson himself but to the many friends both of the Art Institute and the American Federation of Arts, of which he is first vice-president.

The loan collections of Martin A. Ryerson, Charles H. Worcester, William T. Cresmer, and L. L. Valentine, which were on view at the Art Institute during the summer months, afforded a rich field for the study of American art at its best. In addition to these collections the Institute showed six exhibitions of a dozen or so of the most typical canvases by Chicago artists. These included Pauline Palmer, who was represented by street and village scenes; Charles W. Dahlgreen and Albert Krehbiel, who showed studies from nature; Carl R. Kraft and E. Martin Hennings, the latter showing scenes from the Indian country of Taos; and Anthony Angarola, who represents the post-impressionistic school. Taking the six exhibitions as a whole, the conclusion might be drawn that painting in Chicago is in as satisfactory a transitional state as could be expected.

Among the many prominent lecturers who will speak at the Art Institute during the coming season are Mr. Dudley Crafts Watson, director of the Milwaukee Art Institute; Mr. Lorado Taft, the well-known sculptor, of Chicago; Dr. Frank Weitenkampf, of the New York Public Library; Charles J. Connick, the eminent maker of stained glass; and Mr. Earl H. Reed, Jr.,

W. Langdon Kihn held an exhibition of portraits of ART IN SAN FRANCISCO American Indians throughout the month of August, in the San Francisco Museum of Art, Palace of Fine Arts. The work of this young American artist attracted keen interest, because of his faithful characterization of this rapidly disappearing race. Strength and simplicity give the keynote to his work, and his studies showed no trace of sentimental idealization.

The dark faces are strongly rugged, contrasted with the masses of solid color with which the artist has painted the costumes

and against a white background. They are obviously portraits of actual people.

Kihn has had special opportunities for the study of Indian life. In the fall and winter of 1920 he spent three months among the Blackfeet and was adopted into the tribe and given an Indian name. Later, going to the southwest, he lived with an Indian family of a Languna pueblo for several months, studying members of that tribe and also of the Acoma pueblo.

A number of the subjects he presented at the Museum were Indian women, whose faces have a singular beauty and strength of character, and this is accentuated by the sculptural way in which the portraits are treated.

The San Francisco Museum of Art has been the recipient recently of two important gifts. Mrs. George A. Pope, wife of the president of the Museum, presented a rare example of the late seventeenth century French needle-point tapestry, the subject of which is "Veronica's Handkerchief." The piece was probably made by the nuns of one of the convents in France. It combines perfection of execution and composition with utter sincerity of its point of view, and in conception, as well as in execution, it affords an interesting contrast to the Flemish and French tapestries from the late Phoebe A. Hearst's collection installed in the Museum.

The other important gift has come through the generosity of Dr. H. B. Graham, who has presented a valuable painting of the primitive school, "The Entombment of Christ," which Director J. Nilsen Laurvik attributes to an unknown German master of the early sixteenth century. In this painting, the limp, lifeless figure of the Christ is being gently laid away in the tomb to which it has been borne by St. John, St. Joseph of Arimathea, and Nicodemus, attended by the holy women.

THE DETROIT INSTITUTE OF ARTS The working plans and specifications for the new Detroit Institute of Arts, as designed by Paul Cret of Cret, Zantlinger, Borie and

Medary of Philadelphia, has been received in final form. These plans and specifications have been given out to a number of contractors who have made bids for the work. It is

hoped that the actual building will go forward at once. This work would carry the structure from the foundation, which is already completed, through to the first floor level which will include the lower portion of the Theatre, Print Rooms, Study Rooms, Children's Section, Garden Courts, Smaller Auditorium seating about 450, and the Administration Offices.

During the summer, W. R. Valentiner, expert and adviser of the Detroit Art Institute staff, and Mr. R. H. Booth, president of the Arts Commission of the Detroit Institute of Arts, have been abroad. They have been studying the available art objects and purchasing for the Museum. Among the most important additions are sculptures of the Italian Renaissance, of Pisa, Sienna, Urbino and Venice. An example is that of the Duke of Urbino and a youth in relief on a lunette with the duke's family coat of arms in relief between them. The striking realism and naturalism of the duke recalls the painted portrait of this duke in Florence.

During the summer, the Detroit Museum of Art Founders Society has been conducting a campaign for an increase of members. At the present time the membership exceeds 3,900. Important gifts have been made by such persons as D. M. Ferry, Jr. The capital will be used, like the membership fees, for the purchase of works of art for the Detroit Institute of Arts.

The Detroit Institute of Arts has practically completed its schedule of special lectures by leading art authorities. This course will be given on Tuesday evenings during January and February. Any other museums desiring to procure speakers more easily could no doubt do so by conferring with the various museums in regard to such lecture programmes, and especially with Mr. L. Earle Rowe, director of the Rhode Island School of Design, Providence, R. I., who is the secretary-treasurer of Art Lectures.

R. P.

ART IN PHILADELPHIA

Works by the members of the Philadelphia Art Alliance in the Summer Exhibition will remain on view until the latter part of October and will be followed on the 30th of that month by Illustrations by Mr. Thornton Oakley, including a number drawn for a book on the Pyrenees

written by Mrs. Thornton Oakley. Original designs for Christmas cards by craftsmen from all over the country and water colors by Leon Baskt will also be shown at the same time. The Annual Exhibition of oil paintings will be from November 20 to December 17; Christmas exhibition of smaller works by members December 11 to January 1 with books of the year. From January 2, 1924, to February 1, prints by the foremost print makers of America; February 2 to 26, illustrations by Elizabeth Shippen Green Elliott, prints by Margery A. Ryerson and oil paintings by a group of Philadelphia artists; March 1 to 30, Crafts, and April 1 to 30, works of the Water Color Club of Philadelphia. The galleries have been rehung with monkscloth, repainted, and newer lighting system installed. These are the only galleries in Philadelphia that hold continuous exhibitions open day and evening throughout the year. Discussion upon the questions to be taken up and upon a proper title of the organization, known so far as the "Philadelphia Congress of Art," will be resumed at the next fall meeting, date not yet announced. Among the purposes of the "Congress" are stimulation and fostering artistic ideals by bringing before the public information of current achievement in all branches of art, protesting against that which is inartistic, and offering constructive suggestions to the end that Philadelphia may assume its rightful place as a national art center. Questions to be discussed include the construction of the Art Museum in time to house certain collections and whether action by the "Congress" is advisable; shall the matter of the Sesqui-Centennial be taken up; protest against the billboard nuisance; inartistic public statues and monuments; the Zoning Laws; improvement of the dramatic situation; music in the public squares, and various other subjects equally urgent. The Organizing Committee is composed of Mr. John F. Braun, president of the Art Alliance, as chairman, Mrs. E. A. Watrous, Mr. Andrew Wright Crawford, Mr. Herbert Pullinger, Mr. Huger Elliott, Mr. Walter Karcher, Miss Mary Butler, Mr. Thornton Oakley, Mr. Arthur Judson, Mrs. Edward W. Biddle and Miss Clara R. Mason, secretary. Letters have been sent by the committee to the Mayor, the Chairman of Finance Committee of Council and to President of the City

Council urging that funds be appropriated for the completion of the Museum of Art. Announcement through the public prints has been made that, after much litigation concerning the intention of the will of the late John G. Johnson, the pictures of his superb collection are being installed in his former residence in South Broad Street. The character of the locality has changed very much in recent years from that of a residential to a commercial district given over to retail trade, yet it could not be said that there should be very serious obstacles to the presence of an art gallery there in rather incongruous surroundings. It might do much good missionary work. The first Collective Exhibition in Philadelphia of Art Needlework by resident Italian women has been on view during the summer months in the galleries of the "Cenacolo Leonardo da Vinci" on South Broad Street opened last season with an exhibition of paintings and sculpture by resident artists of Italian birth or parentage. The programme for the coming season includes, besides exhibitions of the plastic and graphic arts, musical features and evenings devoted to Dante and the Italian Cinq cento period of Renaissance Art and literature.

Through the courtesy of Mrs. Edward T. Stotesbury of Whitemarsh Hall, Chestnut Hill, the members of the Fellowship of the Pennsylvania Academy who paint out of doors will be granted the privilege of painting in the beautiful gardens of the residence during the summer and autumn.

E. C.

THEATRE ARTS

The Inter-Theatre Arts Incorporated, an organization which began its career a little over two years ago with a studio in the Art Center Building, New York, has recently moved to the new art colony in Cherry Lane, there to continue and enlarge its activities, using the little studio adjoining the studio for dramatic productions. This group of artists, playwrights, producers, musicians and players has in its short career accomplished valuable creative work in the production of new plays, the designing of costumes, scenery and stage lighting, and has also been instrumental in introducing players of real talent to the New York stage. During the season of

1922-23, it conducted a most successful school of production and direction of plays and produced a number of one-act plays at the Little Theatre with a notable cast. An interesting programme is planned for the coming season, which will include first a bill of one-act plays and later longer plays by Claude Habberstad, Jane Dransfield and Harry Wagstaff Gribble. In addition, the School of Training for Little Theatre Workers will be carried on, including training for dramatic direction and the various phases of technical production. Among the officers and those interested in the school are Elizabeth B. Grimbail, president and producing manager, Walter Prichard Eaton, Madam Alberti, Kenneth Macgowan, Henry Stillman, Mabel Hobbs and Helen Ford.

In this connection it is interesting to know that in far-off Manila a toy theatre is being successfully conducted under the auspices of those who are interested and trained in the theatre arts.

ART IN MISSOURI

Thirteen oil paintings by L. S. Parker of the new Missouri capitol building at Jefferson City and one of "Brangwyn at Work" were placed on exhibition at Columbia, Mo., in the University of Missouri library this summer, to remain until after the opening of the fall term of school.

The artist, also business man of Jefferson City, in a lecture to the public just after the exhibition was placed, said that he expected to paint still other pictures of the capitol.

The paintings of this building, with its site which Bayard Taylor called the most beautiful location for a building that he had seen in his travels, express widely varying themes. The points of view and atmospheric and seasonal conditions that help to give individuality to the canvases are indicated by the titles: "Moonlight," "Day's End," "Departure of Winter," "After the Rain," "Autumn Morning," "December," "Ware's Creek," "Moonlight on the Missouri," "The Missouri Acropolis," "Morning River Mist," "Town Gardens," "Sunset on the Missouri River," "Daybreak."

The theme of "The Missouri Acropolis" is especially interesting: the capitol, epitome of the state's government, gleams back of a foreground of business and residential dis-

trict that represents four elements in the state—homes, commerce, manufacturing and churches.

The painting called "Brangwyn at Work" is a close view of part of one of the Brangwyn decorations. Mr. Parker painted this while the scaffolding was up before the decorations and from photographs of Brangwyn depicting the artist as he might have stood while painting the great figures of the bridge-builders.

A feature of the Missouri State Fair, held at Sedalia the latter part of August, was the Fine Arts exhibit, which attracted wide interest and attention. More than one hundred and fifty entries were shown in the four sections for art work—professional painting, student work, handicraft and industrial arts, and artistic photography. There were nineteen oil paintings in the first class, Kathryn Cherry of St. Louis receiving the first award, and Oscar E. Berninghaus second. In the student class the works entered by the students of the Kansas City Art Institute took all three prizes for oils. Fifty poster entries also attracted much interest during the exhibition. First and third prizes were won by E. B. Jackson and Byrel Haley of Kansas City, and Florence V. Cox of Sedalia was awarded second place. Other exhibits were in leather work, textile design, water color, pen and ink drawing, and pastel.

ITEMS

The John Herron Art Institute of Indianapolis has received from Mr. Walter L. Milliken a munificent gift, to be known as the Mary Milliken Fund, by means of which the Museum is to purchase from time to time for its permanent collection the best water colors which are brought to its notice. The first painting of this new group was presented to the Institute by Mr. Milliken with the fund. It was highly valued by Mrs. Milliken and is a mid-autumn scene, the work of William Forsyth.

The Art Association has also received, as a bequest from James E. Roberts, \$95,000, to be used in the purchase of paintings in oil or water color. This is the largest benefaction which the Art Association has received since the bequest of John Herron, and is particularly gratifying, coming, as it has, unexpectedly.

* The National Gallery, of London, purchased recently at public auction a painting by Gainsborough, a portrait of two of his daughters. It has, moreover, received as the gift of Sir Phillip Sassoon, a picture representing the "Legend of Saint Augustine," dated 1623 and attributed to Jacques Callot.

Arabian art, of which we hear comparatively little, was brought into well-deserved prominence at the exhibition, "The Arts and Handicrafts of Palestine," held at the Imperial Institute in London recently. This famous art of the Arabs throughout the centuries proved one of the most interesting features of an interesting and unusual exhibition, which was organized under the auspices of the Pro-Jerusalem Society.

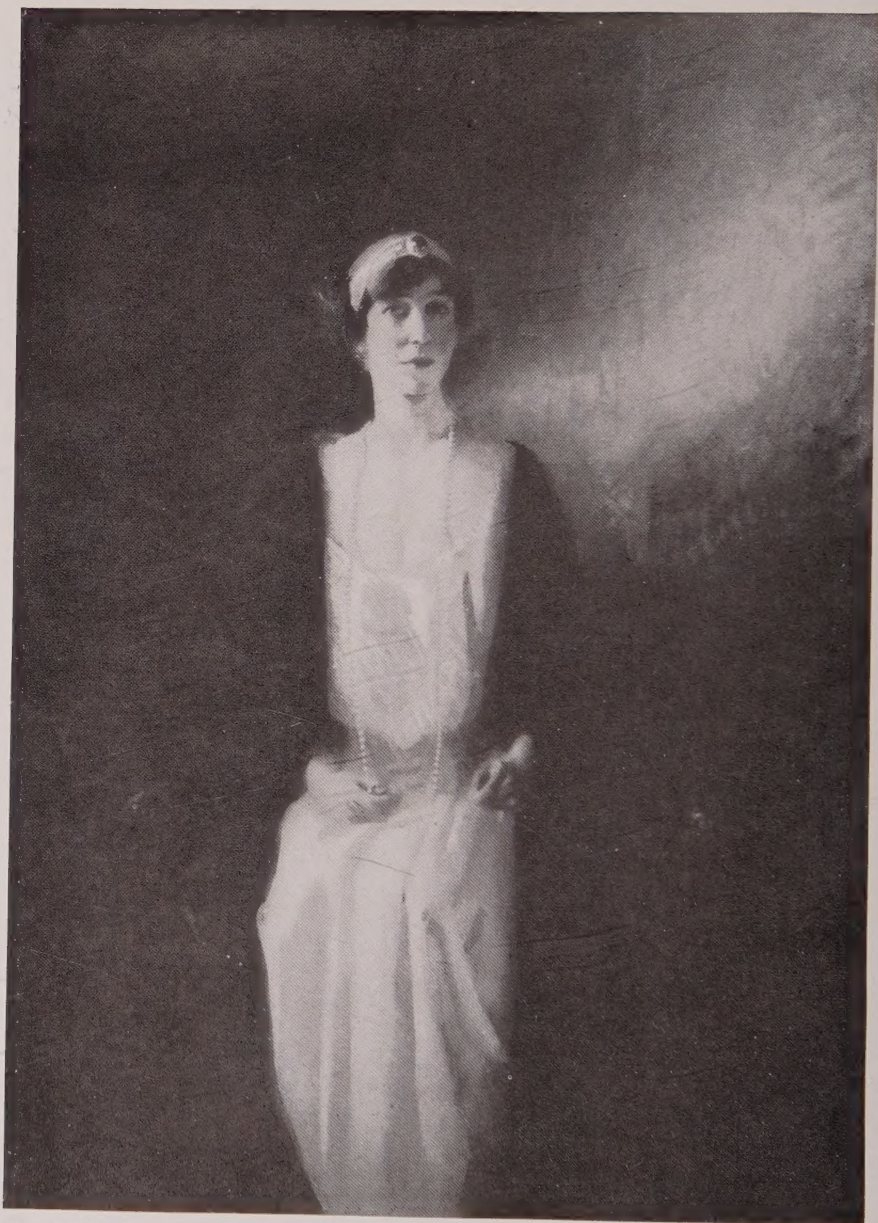
Camille E. Grapin, a distinguished architect of France, has been appointed Professor of Architectural Design at the Carnegie Institute of Technology, Pittsburgh, for the coming year, according to an announcement from President Thomas S. Baker.

Mr. Rudolph Weaver, A. I. A., has recently resigned from the State College of Washington and has become University Architect and Professor of Architecture in the University of Idaho, Moscow, Idaho.

The Artists of New Mexico, a comparatively recently organized society, held an exhibition of their work at the Los Angeles Museum from June 6 to September 10. The collection comprised fifty-three paintings, and the artists represented were F. G. Applegate, Jozef Bakos, Gerald Cassidy, Fremont F. Ellis, William P. Henderson, R. Vernon Hunter, W. E. Murk, Willard Nash, B. J. O. Nordfeldt, Sheldon Parsons, Warren E. Rollins, Olive Rush, Will Shuster, John Sloan, and Carlos Vierra.

The Museum of New Mexico at Santa Fe will show during Fiesta Week the Tenth Annual Exhibition, of works by the Taos Society of Artists, which comprises this year thirty canvases, two more than were included last year.

The Worcester Art Museum is showing during October the usual exhibition of works by local artists.



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THE QUEEN OF THE BELGIANS .

A PAINTING

BY

M. JEAN McLANE

NATIONAL GALLERY OF ART